

IN THIS ISSUE: PICTORIAL BIOGRAPHY OF RICHARD WAGNER: MAY 22, 1813—FEB. 13, 1883

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Ninth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVII—NO. 25

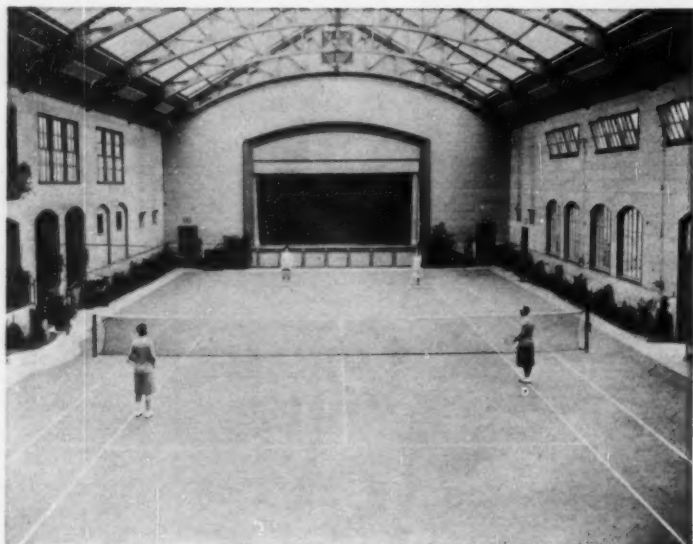
NEW YORK, THURSDAY, DECEMBER 20, 1928

WHOLE NO. 2541



Lumiere photo

Lawrence Tibbett  
Metropolitan Opera Company



The Playhouse of Mrs. H. E. Talbott, on her beautiful estate in Dayton, Ohio. It is 185 feet long by ninety feet wide; as seen, it is being enjoyed as a tennis court. The remarkable part about the hall is that under the stage there are hidden 800 chairs, which, when the hall is cleared, are arranged on a carpeted floor and lo, behold a perfect concert hall! Mrs. Talbott is very happy in being able to provide a place where the public may enjoy the beauties of music and this year the Civic Music League of Dayton began its concert series in the Playhouse with Rosa Ponselle. The first of a series of free concerts was also given there by the Civic Orchestra with June Burdett as soloist. There were 800 persons present. Mrs. Talbott, is, of course, known as the great booster of the Dayton Westminster Choir which after this year will be located in Ithaca, N. Y. Mrs. Talbott will, however, continue to promote the interests of the Choir and a room will be specially set

aside for her in Ithaca Conservatory as a token of the appreciation and esteem in which she is held by those whom she has sponsored.



WHERE MEYERBEER DIED

A corner of an apartment in the Hotel de l'Elysée in which Meyerbeer died in May, 1864, during a visit to Paris to produce his *L'Africaine*. It was occupied by Godovsky, who was playing on the piano shown in the picture while the photograph was made for the MUSICAL COURIER by Clarence Lucas in May, 1928



ADA SARI,

Polish coloratura soprano, who gave a song recital on November 15 in Chicago, winning unstinted praise from the Chicago press. So active is this singer that she sailed immediately for Europe to sing the prima donna role which was especially created for her in the new opera, *Il Re*, by Giordano. The first performance will take place at the Teatro Regio Torono early in January.



LEA LUBOSHUTZ,

violinist and member of the faculty of the Curtis Institute of Music, who will make a number of appearances this season as soloist with orchestra, in recital, and also as a member of the Curtis Quartet. Some engagements, filled and to come, are: December 13 and 14, Boston, soloist with orchestra, playing the Prokofieff concerto; January 7 and 8, Chicago, soloist with orchestra, playing the Bruch concerto; 14, Casimir Hall, Philadelphia, concert by Curtis Quartet; 16, Boston, Curtis Quartet; 23, Academy of Music, Philadelphia, Curtis Quartet; and 28, Town Hall, New York, Curtis Quartet; February 5, Denver, Colo., recital; 12, Santa Barbara, Cal., recital; 14, Glendale, Cal., recital; 16, soloist with San Francisco Symphony Orchestra, playing the Brahms concerto; 17, San Francisco, radio appearance; 19, San Francisco, recital, and 27, Missoula, Mont., recital; March 17, Carnegie Hall, New York, recital, Harry Kaufman, accompanist; 22 and 23, soloist with Cincinnati Symphony, playing the Saint-Saëns concerto. (Photo by Kubey-Rembrandt)



MADDALENA ELBA,

coloratura soprano, who will return soon to Cuba and South America to sing in opera. Miss Elba achieved a splendid success in Porto Rico prior to the tornado, and this coming tour is a re-engagement. (Photo by Seccia.)



CECILIA HANSEN

gave five recitals at the Imperial Theatre, Tokio, from October 26 to 30, which were a big success. This picture shows a tea party invited by the Imperial Theatre at the Hasegawa Tea House of Akasaka. Miss Hansen was able to then enjoy a Geisha Dancing Girl, Shamisen Singing and good Japanese food. In the photo are: (1) Baron M. Shibusawa, Imperial Theatre director; (2) Kojiro Senozu, music critic; (3) K. Yamamoto, the Imperial Theatre managing director; (4) Cecilia Hansen; (5) A. Strock impresario, and (6) Boris Zakharoff, Miss Hansen's husband.



THE CURTIS QUARTET

of the Curtis Institute of Music. The personnel of the quartet includes, left to right, Lea Luboshutz, Felix Salmond, Edwin Bachmann and Louis Bailly.



**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**DUVAL STUDIOS, INC.**  
**OPERA—CONCERT**  
New York — Paris — Milan  
New York Studio: 707 Carnegie Hall  
Telephone Circle 1350

**ESTHER TAYLOR DOUGLAS**  
**TEACHER OF SINGING**  
Studio: 509 Steinway Bldg. (Thursdays)  
Home: 612 West 184th St., New York  
Telephone: Washington Heights 2627

**ROSS DAVID**  
**VOCAL STUDIOS**  
63 West 56th Street  
Phone: Circle 2297

**HENRIETTE MICHELSON**  
**PIANIST**  
Member of Faculty of the Institute of Musical Art,  
after Sojourn in Europe, is  
RESUMING HER PRIVATE CLASSES  
IN NEW YORK  
Address: San Remo, Central Pk. W. & 74th St.  
Endicott 6700

**ISIDOR STRASSNER**  
**VIOLINIST—CONDUCTOR—TEACHER**  
Member of American String Quartet, Available  
for Concerts. Conductor Hecksher Foundation  
Symphony Orchestra.  
1769 Eastburn Ave. Tel. Foundation 7068, N. Y. C.

**MICHEL SCIAPPIO**  
**INSTRUCTION SOLO VIOLINIST**  
Sole Associate Teacher of  
**OTAKAR SEVCIK**  
108 West 75th Street, New York City  
Telephone 9002 Trafalgar

**ADOLPH WEISS**  
**Teacher of Harmony, Counterpoint and Composition**  
Pupil of  
**ARNOLD SCHOENBERG**  
at the Berlin Academy 1925-27  
11 West 69th St., N. Y. Phone: Susquehanna 9999

**CARL M. ROEDER**  
**TEACHER OF PIANO**  
Technic—Interpretation—Theory  
Normal Course for Teachers  
603-604 Carnegie Hall, New York  
Residence: 425 West 160th St., New York

**SALVATORE AVITABILE**  
**TEACHER OF FAMOUS SINGERS**  
**VOICE SPECIALIST**  
Metropolitan Opera House Building  
1425 Broadway, New York Tel.: Penn. 2634

**PURDON ROBINSON**  
**TEACHER OF VOICE AND SINGING**  
Co-worker with Dr. H. Holbrook Curtis for  
many years.  
Author of "Song Secrets," "The Importance of  
Vocal Diagnosis."  
James Hyneker said: "Mr. Robinson's words are  
golden."  
SPECIAL TRAINING FOR RADIO BROADCASTING  
Teacher of Many Prominent Singers  
245 West 75th St., N. Y. Trafalgar 3651

**ALICE LAWRENCE WARD**  
**TEACHER OF SINGING**  
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.  
137 Elwood Avenue, Newark, N. J.  
Telephones: Pennsylvania 2634 and Humboldt 1429

**CHARLES LEE TRACY**  
**PIANOFORTE INSTRUCTION**  
Certified Leschetitzky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
**TEACHER OF SINGING**  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
**TEACHER OF SINGING**  
Metropolitan Opera House Studios, 1425 Broad-  
way, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Sedgwick 4344

**MRS. JOHN DENNIS MEHAN**  
**Voice Expert—Coach—Repertoire**  
70 Carnegie Hall, 154 West 57th Street  
New York City  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
**Member American**  
Academy of Teachers of Singing  
**ART OF SINGING**  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**CHARLES A. BAKER**  
**VOCAL COACH**  
Residence-Studio: Euclid Hall, 2345 Broadway,  
Corner 86th St., New York  
Susquehanna 2860

**MRS. VALLEDA ROBICHON-HAIG**  
**Authorized Teacher of the**  
**MÉTHODE YERSIN**  
**IN NEW YORK CITY**  
Paris Diploma  
39 W. 76th Street French Language and Pronunciation  
Tel.: Endicott 5407 French Diction for Singers

**MARY SEILER**  
**HARPIST**  
Personal Address: 125 East 62nd Street, N. Y.  
Telephone: Regent 1919  
Mgt. Emilie Sarter, Steinway Hall, New York

**MME. GINA CIAPARELLI-VIAFORA**  
**Formerly Leading Soprano Metropolitan**  
**Opera House**  
Teacher of noted artists  
Authority on VOICE PLACING  
**GRAND OPERA AND CONCERTS**  
Endorsed by world's greatest artists  
Studios: 311 West 85th St., New York  
Tel.: Endicott 0252

**BENNO KANTROWITZ**  
**ACCOMPANIST and COACH**  
Teacher of Piano and Theory  
1425 Broadway  
270 E. Washington Ave.  
New York  
Phones: Pennsylvania 2634 — Wadsworth 3303

**DEANE DOSSERT**  
**Voice Specialist**  
16 rue des Maronniers, Paris  
Appointments by letter only

**WARD-STEPHENS**  
**CONDUCTOR**  
MOZART FESTIVAL  
of Harrisburg, Pa.  
Studio: 58 West 55th Street, New York

**ERNEST CARTER**  
**COMPOSER—CONDUCTOR**  
115 East 69th Street — New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
**CONCERT PIANIST AND TEACHER**  
205 West 57th Street  
New York, N. Y. Phone Circle 8178

**ALBERT VON DOENHOFF**  
**PIANIST, COMPOSER, TEACHER**  
251 West 102d Street, New York  
Phone: Riverside 0366

**PHILIPP MITTELL**  
**VIOLINIST**  
**TEACHER OF MANY WELL KNOWN**  
**ARTISTS**  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**JOHN W. NICHOLS, Tenor**  
**TEACHER OF SINGING**  
Vassar College, Poughkeepsie, N. Y.  
College of St. Rose, Albany, N. Y.  
Trinity Church, Newburgh, N. Y.  
476 West 144th Street New York, N. Y.

**WILBUR A. LUYSTER**  
**Specialist in Sight Singing**  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
253 Madison Ave., N. Y. Caledonia 6781  
Residence Phone: 2838W, Rockville Center

**ALICE GARRIGUE MOTT**  
**ART OF SINGING**  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
**ART OF SINGING**  
**METROPOLITAN OPERA HOUSE STUDIOS**  
1425 Broadway, N. Y. Phone 2634 Penn.

**FRANCIS ROGERS**  
**CONCERT BARITONE AND TEACHER**  
**OF SINGING**  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**FRANKLIN CANNON**  
**PIANIST—INSTRUCTION**  
Studio: 205 West 57th Street, New York  
Telephone: Circle 5420

**MUSIC-EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160 St.)  
Directors:  
JESSIE B. GIBBS and MARGARET HOPKINS  
Telephone Wadsworth 4433

**MR. FRANCIS STUART**  
**TEACHER OF SINGING**  
Pupil of Lamperti the Elder  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**JANET SPENCER**  
**TEACHER OF SINGING**  
175 Claremont Ave., New York City  
Telephone: Cathedral 6840

**NEIDLINGER ENSEMBLE**  
Mrs. William Neidlinger, Pianist  
William Neidlinger, F. A. G. O., Organist  
**RECITALS—MUSICALES—CONCERTS**  
Instruction: Voice, Piano, Organ, Theory  
225 West 99th Street New York City

**MME. EMMA RODERICK**  
**HAS RESUMED LESSONS IN SINGING AT HER**  
**RESIDENCE**  
172 Brewster Road, Scarsdale, New York  
(Use Hartdale Station)  
Telephone Scarsdale 1178

**MILLIE RYAN**  
**ART OF SINGING**  
Studio: 105 West 72nd St., New York City  
Telephone Susquehanna 3307

**WILLIAM THORNER**  
**VOCAL TEACHER AND COACH**  
Teaching Season 1928-29 in Los Angeles, Cal.  
Address: 620 South Gramercy Place, Los Angeles

**CHRISTIAAN KRIENS**  
**COMPOSER, CONDUCTOR, VIOLINIST**  
**INSTRUCTOR**  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A  
few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**MME. ALIDA WAINWRIGHT-BASSI**  
**Formerly Soprano with Montreal Opera Company**  
Voice placing, method Bel Canto  
Five years experience, Milano, Italy  
**GRAND OPERA AND CONCERTS**  
Special perfecting courses for advanced pupils  
wishing to debut in Europe  
Terms reasonable  
Studio: Hotel Thorndyke, 208 West 56th St.,  
New York. Tel.: Circle 2121  
For a limited time voice trial free of charge  
Appointment by letter only

**F. W. RIESBERG, A.A.G.O.**  
**Organist & Choirmaster Calvary Baptist Church,**  
**New York (Dr. Straton's)**  
**PIANO AND ORGAN INSTRUCTION**  
Studied under Reinecke, Scharwenka and Liszt;  
organ with Paperitz, Leipzig, N. Y. School of  
Music & Arts, 310 West 102nd St. Tel. Circle 4500.  
Courses arranged to suit individual requirements.  
Personal address, 601 West 140th St.,  
Tel. Audubon 1140

**CARL FIQUÉ**  
**PIANO**  
**KATHERINE NOACK FIQUÉ**  
**DRAMATIC SOPRANO**  
**FIQUE MUSICAL INSTITUTE**  
128 De Kalb Avenue, Brooklyn

**EDOARDO PETRI**  
**Master of Arts Columbia University**  
**TEACHER OF SINGING**  
Endorsed by world famous singers and  
educators  
Studio: 1425 Broadway — New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
**LYRIC COLORATURA SOPRANO**  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna  
Also Classes for Children

**LILLIAN SHERWOOD-NEWKIRK**  
**ART OF SINGING**  
1425 Broadway, Studio 32, (Metro-  
politan Opera House Bldg.), N. Y.,  
Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**ETHEL WATSON USHER**  
**VOCAL COACH—ACCOMPANIST—ORGANIST**  
Piano Students Accepted  
127 West 78th St., New York City  
Telephone Susquehanna 3135

**LEON CARSON, Tenor**  
**TEACHER OF SINGING**  
New Jersey Studio New York Studio  
20 Cottage Place, Nutley 703 Steinway Hall  
Tel.: Nutley 997-W Tel.: Circle 5161

**ADDYE YEARGAIN HALL**  
**Teachers' Piano Class Conference**  
January 14th to 25th  
65 West 56th St., N. Y. Circle 6322

**JESSIE FENNER HILL**  
**TEACHER OF SINGING**  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phones: Pennsylvania 2634 and 2688

**S. CONSTANTINO YON**  
**VOCAL AND PIANO INSTRUCTION**  
By appointment only  
853 Carnegie Hall, New York  
Phone: 0951 Circle

**MME. ADA SODER-HUECK**  
**Teacher of Noted Artists here and abroad**  
Recognized Authority on Voice Development, Style  
and Diction  
Opera and Concert Stage  
STUDIOS: 1425 BROADWAY, N. Y.  
Phones: 4119-2634 Penn.

**MME. ANITA RIO**  
**SOPRANO**  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**DUDLEY BUCK**  
**TEACHER OF SINGING**  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**MRS. ROBINSON DUFF**  
**VOICE**  
235 East 62nd Street, New York  
Telephone Rhinelander 7900

**DR. DANIEL SULLIVAN**  
**Teacher of International Artists**  
**ALICE NEILSEN, GEORGES BAKLANOFF,**  
**LYDIA LYPKOVSKA**  
132 West 74th Street : : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**JOHN BLAND**  
**TENOR**  
**Master of Calvary Choir**  
**VOICE PRODUCTION**  
**ARTHUR R. HARTINGTON, Assistant**  
61 Gramercy Park—North : : : New York  
Telephone: Gramercy 1717

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
Concertizing in Berlin  
Address: 250 West 104 St., Apt. 44, New York  
Phone Academy 0540  
In Summit, N. J., Mondays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RENÉ**  
235 West 71st Street, New York  
Telephone: Endicott 8345

**BRUNO HUNN**  
**SINGING LESSONS AND COACHING**  
English, French and German Song repertory  
205 West 57th Street, New York  
Telephone Circle 5420

# BYRNE ACADEMY OF SINGING

Tel: Carnot 59-49

OF PARIS

63—Rue Jouffroy

Pupil of and recommended  
by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

## NEW YORK COLLEGE OF MUSIC

Fiftieth Anniversary Season 114-116 EAST 85th STREET Incorporated 1878  
Under the University of the State of New York  
CARL HEIN, Directors, AUGUST FRAEMCKE  
All branches of music leading to Teachers' Certificates, Diplomas and Degrees.  
Announcing the Engagement of

KARL JORN

Formerly leading tenor of the Metropolitan Opera Co.  
Catalogue on Application. Address Dept. A

## The Cleveland Institute of Music

Courses lead to Teachers Certificates, Artist Diploma and Degrees  
OPERA SCHOOL ORCHESTRA SCHOOL PUBLIC SCHOOL MUSIC  
give students actual experience and train for professional careersFree competitive scholarships in every major subject  
Private lessons in all branches of music Faculty of nationally known artists  
Send for catalogue outlining courses, fees and dormitory rates  
MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue Cleveland, Ohio

## INSTITUT MODERNE DE VIOLON

Paris

Presidents: EUGENE YSAIE FRITZ KREISLER PABLO CASALS  
Director: LUCIEN CAPET Master Classes: S. JOACHIM-CHAIGNEAUClassical French School, mother of all violin schools, renowned for its modern methods of instruction which develop the highest technique in the shortest possible period of time.  
Apply: SECRETARIAT, 18 AVENUE DE VILLARS, PARIS VII, FRANCE1892 ITHACA 1928  
Conservatory of Music  
Degrees  
Placement Bureau  
FALL TERM  
Now in SessionGRANBERRY  
PIANO SCHOOL  
ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK1865 OBERLIN 1928  
Conservatory of Music  
All courses lead to degrees  
Limited enrollment Dormitories  
Complete teaching and practice equipment  
For Catalogue Address  
F. H. Shaw, Director, Oberlin, Ohio

ESTABLISHED 1857



## PEABODY CONSERVATORY

OTTO ORTMANN, Director  
BALTIMORE, MD.The oldest and most noted Conservatory  
in the Country Circulars Mailed

## Binghamton Institute of Musical Art

FRANCIS FRANK } Directors  
PAUL A. JACKSON }  
Catalogue Mailed Upon Request  
Address Secretary, Binghamton Institute of Music,  
Sun Building, Binghamton, N. Y.

## ROBERT BRAUN

Director

FACULTY OF FIFTY Pottsville, Pa.

## UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

## MAIN LINE SCHOOL OF MUSIC

Fifth Season

Directors: Florence Leonard, Managing Director; Louisa Hopkins, Adolph Vogel

Piano, Voice, Violin, 'Cello, Flute, Ensemble, Harp, Saxophone, Banjo

DOROTHY JONES-PARRY, Sec'y

107 Ardmore Ave., Ardmore, Pa.

## GIRVIN INSTITUTE OF MUSIC AND ALLIED ARTS

RAMON B. GIRVIN, Pres.

CHICAGO'S NEW SCHOOL

ALL BRANCHES OF MUSIC AND DRAMATIC ART

Catalogues cheerfully mailed on request

"The Quality of Its Faculty Reflects the Standard of the School"

1430 Kimball Bldg.

A. J. WESTRATE, Mgr.

Phone Wabash 2293

## Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory,  
Composition, Public School Music (accredited), Languages,  
Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director  
Burnet C. Tuthill, General ManagerHighland Ave., Burnet Ave. & Oak St.,  
Cincinnati, Ohio

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President

Karlton Hackett, Adolf Weidig, Henriot Levy, Associate Directors

KIMBALL HALL, CHICAGO, ILL.

## COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, 'Cello, Composition, and Public School Music

Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates  
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

## PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

AUTUMN, WINTER AND SPRING SESSION

JUSTINE WARD METHOD OF TEACHING MUSIC

GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT

CHOIR CONDUCTING AND LITURGICAL SINGING

Address The Secretary, CATHEDRAL 1334

Theory of Music, ear training, sight  
reading, melody writing  
Harmony I, according to the Ward  
Method  
Lessons in Vocal Production, Organ,  
Violin, Piano, Privately or class

## LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

## BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

## INSTITUTE OF MUSICAL ART

OF THE

## JUILLIARD SCHOOL OF MUSIC

Prof. LEOPOLD AUER

120 Claremont Avenue New York City  
FRANK DAMROSCH, Dean—A school for serious  
students. All branches. Moderate tuition fees.  
SPECIAL ANNOUNCEMENT—All talented advanced  
violin students will come under the personal observation  
and instruction of

(FRANK)

(ERNESTO)

## La FORGE-BERUMEN STUDIOS

Composer-Planist  
Voice BuildingConcert Pianist and Pedagogue Specializing in  
Interpretation and Technique

STUDIO: 14 WEST 68th ST., NEW YORK

PHONE TRAFALGAR 8993

Monthly Recitals in Aeolian Hall.

## PROVIDENCE COLLEGE OF MUSIC

(Formerly Hans Schneider Piano School)

WASSILI LEPS, Director

Departments in PIANO—VOICE—VIOLIN—ORGAN

NORMAL COURSE

509 Westminster St., Providence, R. I.

Telephone: Gaspee 0997

Mr. Leps teaches at Steinway Hall, New York, Mondays.  
Piano and Coaching of Singers





**R. O. SE TOMARS**  
VOICE SPECIALIST  
corrects and rebuilds  
voices under  
**GUARANTEE**  
STUDIOS

Voice trials by  
appointment only 108 Central Park West  
New York Telephone: Endicott 5654



**MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIO, 102 Broadway, New York  
Suite 15. Phone: 2634 Pennsylvania

**PAUL MORENZO**  
Teacher of Singing  
45 EAST 55th STREET, NEW YORK CITY  
Telephone: Plaza 6800

851-52 CARNegie HALL, N. Y. C.  
Tel.: Circle 1350  
**AD E KYZER** Vocal Instruction  
Home Tel: Havemeyer 4027

**R. SHAFFNER** Concert, Oratorio, Opera  
Tel. Rhineland 1750  
Mgt. Walter Anderson, Inc.  
5 Columbus Circle  
New York  
**H SOPRANO**

**LEONE**  
BARITONE—Concert and Opera  
3572 De Kalb Ave., Bronx. Tel.: 2811 Eastbrook

**COENRAAD V. BOS**  
ACCOMPANIST—COACHING  
Address until January 1, 1929: Rueschlimmer Platz 10,  
Berlin, Germany. (In America after January 1, 1929.)

**ANTON BILOTTI**  
CONCERT PIANIST  
AT PRESENT TOURING EUROPE

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**M. DILLING**  
HARPISST  
Mgt. Haensel & Jones Studio: 35 W. 51 St.,  
Steinway Hall, New York N. Y. Tel. Circle 1817

**LOTTA MADDEN**  
SOPRANO  
Limited Number of Pupils  
Studio: 205 West 107th St., N. Y.  
Tel.: Academy 0687  
Seen by appointment only

**ALBERTO BIMBONI**  
Musical Director  
Care Judson Radio Program  
Corporation  
1618 Steinway Hall, New York  
Telephone: Circle 7270

**WARFORD** TEACHER OF SINGING

**SEKTBERG** COACH AND ACCOMPANIST  
4 West 40th St., New York City  
Tel. Penn. 4897



**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle



**Mme. Bell-Ranske**  
Director of  
The National Voice  
Forum  
Professional Training,  
Singing and Drama  
106-08 West 59th Street  
New York City  
Tel. Circle 7816

**James Levey**

Former Leader  
London String Quartet  
VIOLIN AND CHAMBER  
MUSIC CLASSES  
203 W. 81st St., New York  
Susquehanna 8800



**MME. GITA GLAZE**  
VOICE PRODUCTION  
Address 119 West 80th St., New York  
Phone 0634 Endicott

**ZILPHA MAY BARNES**  
Teacher of singing. Director Grand Opera Society of N. Y.  
Van Dyck Studios, 939 Eighth Ave. Tel. Columbus 1474

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**ARVID SAMUELSON**  
PIANIST  
Studio 523 Telephone { Circle 0116  
Steinway Hall, New York Cath. 1360

**WILLIAM J. REDDICK**  
TEACHER OF PIANO  
HARMONY AND COMPOSITION  
Residence: 319 West 95th St., N. Y. Phone: 10021 River

"Spring Is Here" "Joyous Youth" "Bubbles"  
and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
65 Orange Road Montclair, New Jersey

**ELLIS HAMMANN**  
CLARK  
PIANIST  
1616 Chestnut Street Philadelphia

**HOMER MOWE** Voice Training  
166 W. 72nd St., New York City. Tel. 2165 Endicott

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**John Prindle Scott**  
SONG WRITER  
Hotel Royal, 535 West 112th St., N. Y. C.  
Tel.: Cathedral 7570

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**S. WESLEY SEARS**  
St. James Church  
22d and Walnut Sts., Philadelphia  
ORGAN RECITALS INSTRUCTION

**BARONESS OLGA VON TURK ROHN**  
PRIMA DONNA SOPRANO VOICE PEDAGOG  
12th Floor, Kimball Building, Chicago, Ill.

**Yascha FISHBERG**  
VIOLIN STUDIO  
314 West 94th St., N. Y. Tel.: 2067 Riverside

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1928-1929  
Haensel & Jones, Steinway Hall, 113 West 57 St., N.Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

**MR. and MRS. HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for Teachers  
Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 3363, New York

**CARL FLESCH**

APRIL-SEPTEMBER  
Kaiser Wilhelmstr. 23, Baden-Baden  
OCTOBER-MARCH  
Berlin—Staatl. Hochschule für Musik

**ARTURO DE FILIPPI**  
Tenor—Cincinnati Grand Opera Co.  
Auditorium Hotel Chicago, Ill.

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher  
"Internationally recognized as a Voice Builder, Voice  
Repairer and Coach."  
Opera, Oratorio, Concert, Diction. Teacher of Lucille  
Lawrence and many other successful singers. Studio:  
Hotel Metropole, Cincinnati, Ohio.

**THE MARGARET E. MacCONACHIE**  
STUDIOS OF MUSIC  
Voice and Piano Brownsville, Texas  
Miss MacConachie is now in Europe

**JERDENE BRADFORD**  
CONTRALTO  
Mgt.: ALBERT W. MEURER, 113 W. 57th St., New York

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
508 Fine Arts Building Chicago, Ill.

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**PAUL SAVAGE**  
VOICE  
516 Steinway Hall New York

**OTTO LUENING**  
OPERA DEPARTMENT  
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**  
Soprano CONDUCTOR Teacher  
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

**SIBYL SAMMIS MacDERMID**  
SOPRANO PUPILS ACCEPTED  
Hotel Ansonia, Broadway at 73rd Street, New York  
Tel. Susquehanna 2230

**MARGARITA MELROSE**  
PIANIST  
7622—12th Ave., Brooklyn, N. Y.  
Tel. 5255 Bensonhurst  
"Miss Melrose comes out of the West with a tone which  
is vigorous, not to say thundering."—N. Y. World.

**DE GREGORIO**  
VOCAL INSTRUCTION  
Studio: 171 West 71st Street  
TENOR NEW YORK Phone: 0138 Endicott

**ANNA BEESE**  
TEACHER OF PIANO  
Studios { 326A W. 77th St., N. Y. C., Trafalgar 4385  
{ 599 W. 190th St., N. Y. C. Wash. Hgts. 3004

**MME. LILLIAN CROXTON**  
COLORATURA SOPRANO  
Mgt. Lillian Croxton, Hotel  
Hamilton, West 73d Street,  
New York City

**WALTER SPRY**  
PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

**VICTOR HARRIS**  
TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

**NATIONAL OPERA CLUB OF AMERICA, Inc.**  
America's greatest organization for  
the furthering of interest in opera

Apply to President for all information



**THE LAZAR S. SAMOILOFF**

Bel Canto Opera School  
and Studios  
309 West 85th Street  
New York  
Endicott 3475

Write for circular. Arrangements made for  
Debuts in European Opera Houses

**BEILMAN**  
TEACHER OF SINGING  
160 Claremont Ave., New York City

Harmony, Ear Train-  
ing, Coaching for  
Examinations  
Special Theory  
Courses for Singers  
Tel. Monument 7331



**JOSEPHINE LYDSTON SEYL**

SOPRANO  
COSTUME RECITALIST  
1046 Westmoor Road  
Winnetka, Ill.



**MINTZ**  
SOPRANO  
Teacher of Singing  
Residence Studio: 312 West 109th St., New York  
Telephone: Academy 0573

**LJUNGKVIST**  
TENOR  
282 West End Avenue (Near 72d St.), New York. Tel. 1547 Endicott

**JOHN BARNES WELLS, Tenor**  
COMPOSER-RECITALIST  
Management: Harriet Steel Pickernell  
29 West 67th Street, New York Plaza 2508

**ARCHIBALD SESSIONS**  
Concert Accompanist  
—Coach  
616 Steinway Hall, Wednesdays  
Phone: Circle 5833

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**JEANNETTE DURNO**  
PIANIST  
4140 Lake Park Ave.  
Chicago 5. Steinway Piano

**BELLE FISCH SILVERMAN**  
VOICE BUILDING  
REPERTOIRE COACHING  
Address: 301 Clinton Ave., Newark, N. J.  
Knabe Piano Used

**MARK OSTER**  
Baritone-Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchese  
Studio: 226 West 70th Street, New York  
Susquehanna 1980

**POUL BAI** Toronto  
Conservatory  
of Music  
TORONTO, CANADA

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777.

**David Earle**

PIANIST  
Studio: Musical Art Bldg., St. Louis, Mo.  
Baldwin Piano

**THE BEAUFORT**  
140 West 57th Street  
Tel. 3053 Circle

Baroness Katharine E. VonKienner  
1730 Broadway, New York

**ARIADNE HOLMES EDWARDS**  
Teacher of the ITALIAN SCHOOL OF SING-  
ING that produced the famous baritone GIUS-  
EPPE DE LUCA. Studio 803, STEINWAY  
HALL, 113 W. 57th St., N. Y. Tel. Circle 3278.

**JEANNE DE MARE**  
TALKS ON MODERN MUSIC  
In connection with Metaphysics  
65 East 96th Street, N. Y. Tel.: 1272 Atwater

**RALPH ANGELL**  
ACCOMPANIST  
125 22d Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**FERRARA**  
OPERATIC SOPRANO Large Repertoire  
Address: Hotel Empire, New York  
Telephone: Columbus 7400

**Frederick Southwick**  
TEACHER OF VOICE—CONCERT BARITONE  
Studio: 609 Carnegie Hall, New York

**SCHNEIDER-STAAK**  
CONCERT PIANIST AND TEACHER  
AUTHORIZED LEONARD  
549 Steiway Hall, New York City  
155 Morrison St., Tenack, N. J. Tel. Englewood 4172

**J. TIKIJIAN**  
VIOLIN STUDIOS  
ADVANCED STUDENTS AND BEGINNERS  
98 Riverside Drive, N. Y. C. Tel. Endicott 4685

**ROCKEFELLER**  
PIANIST Studio: 20 West 15th St., N. Y.  
Watkins 3905

**Miriam Franken**  
OPERA SINGER  
Lyric Soprano  
346 West 71st Street, New York. Susquehanna 9541

**LEVENSON**  
Special Courses in Theory,  
Harmony, Sight-reading,  
Composition and Orches-  
tration.  
Composer 63 W. 70th St., N. Y.  
S Conductor Teacher Tel. Trafalgar 8759

Professor  
**ISSAY BARMAS**  
"Teacher of Many Famous Violinists"  
Brandenburgische Strasse 20, Berlin-Wilmersdorf

**KEATOR**  
Organist and Director of Music  
St. Andrew's M. E. Church  
R S. 133 West 74th St. New York City  
Special Music Last Sunday Evening Each Month.  
Also, Special Recitals by Visiting Organists:  
Nov. 27, Charles M. Courboin. Jan. 27, Frederick  
Schlieder. April 29, Firmin Swinnen

**LYDA NEEBSON**  
Dramatic Soprano  
Management Richard Copley  
10 E. 43rd St., N. Y.  
Studio: 53 West 72nd St., N. Y. C.

**PROF. A. H. TRUCK**  
VIOLIN INSTRUCTOR  
Pupil of: JOACHIM—DONT—MASSART  
Teacher of the Noted Violinists GISELLA NEU and MAX ROSTHAL

**MAX CUSHING** 149 WEST 85th ST., NEW YORK  
Schuyler 6684  
Diction, Interpretation, Repertoire  
for Singers, Especially in French  
Summer Studio:  
BELDEN HILL, WILTON, CONN.

Mgt. Guild Hall, Inc.  
113 West 57th St.  
New York City  
**FRANCES MANN** 618 Steiway Hall  
317 West 107th St. } Studios  
PIANIST Institute of Musical Art

Ask for  
**Century** SHEET MUSIC  
You can't buy better—  
why pay more?

CENTURY gives you the world's best music  
beautifully printed on the best paper! What  
more can sheet music be! There are over 2500 com-  
positions in the Century catalogue all 15c—(20c in  
Canada), all certified to be exactly as the masters  
wrote them. Ask for Century—Patronize the Century  
dealer. Complete catalogue of over 2500 compositions  
free on request.

Thousands of successful teachers use and recommend  
CENTURY CERTIFIED MUSIC exclusively—be-  
cause they know it is all that good music can be at  
half the price or less; and they know  
parents appreciate the saving.

**CENTURY MUSIC PUBLISHING CO.**  
203 W. 40th Street, New York City

It's  
**15¢**

CENTURY  
CERTIFIED  
EDITION  
SHEET MUSIC

**BARON HAROLD VON OPPENHEIM**  
DRAMATIC TENOR  
Park Chambers Hotel, 68 West 58th Street, New York  
Telephone: Plaza 5901

**ETNAH ROCHON BOUTTÉ**  
PROFESSOR OF FRENCH  
Special Course in Conversation and Diction  
Individual Instruction  
Certifiée de l'Ecole de Prépara- Kigoumbe 4685, P.O.B.  
tion des Professeurs de Français 6, Sta. J. New York City

**THEODORE KATZ**  
VIOLINIST  
Methods—Leopold Auer and Lucien Capet  
618 West 142nd Street, New York Broadhurst 7543

**C. BENITEZ**  
Teacher of Singing. Only teacher of  
Giuseppe Martino-Rossi and Mashe Kava-  
lis. CHRISTOPHER HAYES, tenor, As-  
sistant Teacher. Studio: 801 Steiway  
Hall, New York. Tel. Circle 2885

**BENDITZKY**  
3445 ELAINE PLACE, CHICAGO, ILL.

**SAMUEL GINSBERG**  
BARITONE  
Emilio Roxas Studios  
703 Steiway Hall  
113 West 57th Street  
New York City

**M. BARRON**  
Management: Walter Anderson  
5 Columbus Circle New York

**TAMME** TENOR  
Voice—Teaching  
Instruction—  
That Builds  
2231 Broadway  
New York  
Telephone  
Tra. 3614

**DAISY ELGIN**  
SOPRANO  
Management:  
R. E. JOHNSTON,  
1451 Broadway, N. Y.

**LEO BRAUN**  
VOICE REPERTOIRE  
STUDIOS 64-65  
Metropolitan Opera House  
CONDUCTOR Pennsylvania  
BRAHMS CLUB 2828

STUDIO:  
1301 NEWKIRK AVENUE  
BROOKLYN, N. Y.  
The only teacher in America possessing  
a diploma from PROF. DONT.

**EVERETT**  
Pure in Tone Pure Period Designs  
South Haven, Mich.

**THE STEINERT PIANOFORTE**  
The Exclusive Piano  
M. STEINERT & SONS, Steinert Hall, 162 Bolyston St.  
BOSTON, MASS.

**KRANICH-&-BACH**  
Ultra-Quality PIANOS  
and PLAYER PIANOS  
Established 1864 ENDORSED BY MUSICAL ARTISTS EVERYWHERE New York City

The Finest Piano Action in the World  
**WESSELL, NICKEL & GROSS**  
Gives the Pianist the Touch that Creates True Tone Color  
Manufactured in New York, U. S. A.

**WING & SON, Manufacturers of the**  
**WING PIANO**  
A musical instrument manufactured in the musical center of America for forty-nine years  
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**THE BAUER PIANO of Today**  
embodies the most highly developed principles of piano making tonally and structurally.  
It is a marvelous instrument. Its selling power is not the least important feature.  
Julius Bauer & Co., Factory, 1335 Altgeld St., Chicago, U. S. A. Established 1857

**MEHLIN**  
PIANOS  
The only substantial im-  
provements in piano-tone  
production made in forty  
years are the result of  
Mehlin research. These im-  
provements are embodied  
only in Mehlin Grands and  
Uprights—the highest devel-  
opment ever attained in the  
art and science of piano con-  
struction.  
**PAUL G. MEHLIN & SONS**  
Warroom  
509 Fifth Avenue (near 42d St.)  
New York  
Office and Factory  
West New York, N. J.

**MATHUSHEK**  
GRAND, UPRIGHT AND PLAYER PIANOS  
NEW HAVEN AND NEW YORK  
MATHUSHEK PIANO MANUFACTURING CO.  
132nd Street and Alexander Avenue New York City



## Bruno Walter Heads Berlin's Tributes to Franz Schubert

Dusolina Giannini in Impressive Schubert Concert—American Pianist Wins Honors in Six-Day Festival—Sensational New Baritone—A New Verdi Success—Faculty of New Conservatory Announced

BERLIN.—By far the most impressive Schubert celebration held in Berlin was Bruno Walter's memorial concert which took place on the centenary day, Nov. 19. There are few musicians who can equal Walter's sympathetic understanding of Schubert's genius and, I think it is safe to say, none who can surpass his recent performance of the Unfinished and the C major symphonies. This concert, this act of homage to the modest Viennese musician who, a hundred years after his death, is holding the musical world enthralled, will remain as a memorable event to the crowd of listeners that was present. It was, in the strictest sense of the words, an extraordinary, solemn and profoundly touching occasion.

The honor of acting as soloist at this concert was conferred upon Dusolina Giannini, prime favorite of the Berlin public. Her group of Schubert songs was accompanied partly by the orchestra (Die Allmacht) and partly by Bruno Walter at the piano (Gretchen am Spinnrad, An die Musik, etc.). This part of the concert, too, became almost devotional in character, thanks to the artistic purity of the singer and the magnificent quality of her voice. Two other fine tributes to Schubert's memory were the Singakademie's splendid performance of the beautiful mass in E-flat major (under Georg Schumann) and the performance of the hardly less beautiful mass in A-flat major, by the Physicians' Chorus which, for years, has been ably conducted by Dr. Kurt Singer. Dr. Singer has recently left the medical profession to devote himself altogether to his new duties as second director of the Municipal Opera.

### HIGH SCHOOL HAS SCHUBERT WEEK

An extraordinary undertaking was the Schubert week given by the High School for Music. In a series of six consecutive evenings, which started on Nov. 19, these music students performed the opera, Der Häusliche Krieg (first time in Berlin), the seventh symphony (C major), numerous songs, the so-called German Mass and the E-flat mass, a string quintet and numerous piano pieces. This Schubert week gave renewed proof of the thorough, artistically sound and altogether remarkable manner in which the directors, Franz Schreker and Georg Schünemann, conduct the school confided to their care. One of the outstanding successes was won by a young pianist, Leonard Shure, from Chicago, who distinguished himself in the C minor sonata. He is one of the most gifted and advanced pupils of Artur Schnabel and

has already drawn the attention of the public a number of times.

Of the many other Schubert celebrations only one need be mentioned here, namely the concert of the Deman Quartet, which consists of the most prominent players of the State Orchestra, with the concert master, Prof. Deman, as leader. They gave a most impressive performance of Schubert's D minor quartet and of the octet, in which they had the assistance of the best wind instrument soloists of the orchestra.

### HINDEMITH'S LATEST

Paul Hindemith's latest concerto for viola d'amore, played by himself, was the chief point of interest at Michael Taube's last chamber music concert. It proved to be one of the composer's less successful works and cannot be compared with his extraordinarily fine viola concerto of last year. It shows little inspiration; the slow movement is rather tedious and the other two abound in that "motoric" music which Hindemith, Prokofieff and a few others have made fashionable. The work is plentifully supplied with jazz effects and those grotesque sounds which have been used so repeatedly of late that they are already threadbare and ineffective.

The rest of the concert was most enjoyable. Taube has made a specialty of the chamber orchestra, and within a comparatively short time has succeeded in making his concerts an important factor in the musical life of Berlin. His programs are always interesting for he avoids the beaten paths and turns his attention primarily to the masters of the 18th century and to the efforts of the young, contemporary composers. His last program contained, besides the Hindemith work, a Handel concerto grosso, given in the proper style with a harpsichord (well played by Gertrud Wertheim) and Mozart's Coronation Mass, also given in the smaller proportions appropriate to it, with very happy effect.

Two newcomers among the conductors are Wilhelm Sieben and Paul Kletzki. Sieben, who is the new general musical director of the Dortmund Opera, made his first appearance in Berlin at one of the concerts for the Bechstein scholarship fund. In Berlioz's Fantastic Symphony and works by Bach and Beethoven he revealed musically qualities of a high order, as well as considerable authority and technical skill in his handling of the orchestra. Georg Bertram, as soloist, played Beethoven's E-flat piano concerto in that in-

tellectually, musically and technically mature style which distinguishes his work.

### AN UNCOMFORTABLE CONCERTO

Paul Kletzki, on the other hand, has been known to us chiefly as a composer and as such has acquired a considerable reputation. His recent concert of his own works, with the Philharmonic Orchestra, proved him, however, to have even greater gifts as a conductor. Indeed, his violin concerto, heard for the first time on this occasion, was a greater triumph for that excellent violinist, Georg Kulenkampff, than for Kletzki. It is perhaps the most difficult and uncomfortable violin concerto in existence, bristling, as it does, with unusual technical demands. From a purely musical point of view, it sounds harsh and boisterous; it exaggerates the symphonic complications and has little that is agreeable to the ear. Its positive qualities are great earnestness of purpose, a passionate temperament and a few really beautiful episodes in the slow intermezzo.

### HEINRICH GRÜNFELD CELEBRATES

Heinrich Grünfeld, the veteran cellist, is undoubtedly the most popular personality in Berlin society, thanks to his inexhaustible wit, his predilection for Skat and abilities as a musician. So it was small wonder that when he recently celebrated the fiftieth anniversary of his Berlin subscription concerts, society turned out in full force. In 1879, Grünfeld started his first season together with Xaver Scharwenka and Gustav Hollaender; for five decades these concerts continued without interruption until now, November, 1928, when Sigrid Onegin, Karl Flesch, Leonid Kreutzer

(Continued on page 9)

### San Francisco Saengerfest for 1930

The largest Saengerfest ever given in the West will be held in San Francisco in the summer of 1930, sponsored by the Greater Pacific Saengerbund, the organization of German choral societies of the states of California, Oregon and Washington.

It will assemble a chorus of 1,000 trained voices in three concerts featuring standard works of choral literature. A large symphonic orchestra and well known soloists will participate. Frederick G. Schiller has been appointed musical director in general. Highlights of the festival will be the first performance on the Pacific Coast of Liszt's great choral work, Prometheus, and a huge presentation of the Finale of the first act of Wagner's Lohengrin. The orchestral part of the program will introduce works of the newer school of German composers.

### German Opera Singers to Arrive Soon

The German Grand Opera Company, which will give Wagner's Ring des Nibelungen at the Manhattan Opera House beginning January 14, announces that all the members of that organization will leave Hamburg on the S.S. Deutschland on December 28, arriving here on January 7.

Owing to numerous requests, the hour of the performances has been changed to one-thirty for the matinee cycle, except Rheingold which starts at two, and will be given without any intermission. The evening cycle will start on the time announced previously. There will be no cuts in any of the operas and Ernest Knoch, well known conductor, will alternate with Dr. Walter Rabl, who will arrive soon from Germany.

### Sir Thomas Beecham Cancels American Tour

Because of illness Sir Thomas Beecham has been forced to cancel his American tour this year. The Philharmonic-Symphony Society of New York and the Philadelphia Orchestra Association are not yet prepared to state who will replace Sir Thomas. The Detroit Symphony Orchestra has engaged E. F. Arbos to conduct the concerts announced for the British conductor.

## Cleveland Orchestra to Have Permanent Hall

Generous Donations of Land and Cash Will Enable Organization to Have Beautiful Building in the Heart of City

CLEVELAND, OHIO.—One million dollars, the gift of Mr. and Mrs. John L. Severance, will build a permanent hall for the Cleveland Orchestra. This great and good news was announced by Dudley S. Blossom, vice-president of the Musical Arts Association, at the tenth birthday jubilee concert at the New Music Hall on Tuesday night, December 11. Exactly ten years ago that night the Cleveland Orchestra, then, as now, under the direction of Nikolai Sokoloff, played virtually the same program at its maiden concert.

The new symphony hall will be built on land given for that purpose by Western Reserve University, at Euclid Avenue and East Boulevard. Across from it will be the Wade Park lagoon, and, beyond, the University buildings. The hall will be part of the Art Museum group of buildings, a sort of present day Acropolis, which will one day be one of the wonder spots of America.

Mr. Severance, whose generous gifts in every direction have made him beloved by all classes of people, announced through his spokesman, Mr. Blossom, that the only condition of his gift was that the public of Cleveland should subscribe a \$2,500,000 endowment fund in a popular campaign. With an endowment of this size, the annual deficit could be met without resorting to individual gifts, and the Cleveland Orchestra would be perpetuated.

The announcement, made during the intermission at the concert, was greeted by wild applause and impulsive cheering by the large audience. It was a beautiful climax to the day-long celebration of the orchestra's birthday, which had begun with a luncheon given in the ballroom of Hotel Cleveland at noon by the Women's Committee of the orchestra, with Deems Taylor as guest of honor and chief speaker.

Mr. Taylor praised the work of the Cleveland Orchestra and commended the practice of keeping one conductor as long as possible.

"I deplore the custom of passing conductors around from orchestra to orchestra," he said. "An orchestra should be as sacred as—as a toothbrush! This rushing from one man to another is like companionate marriage. About the time you find out one man's faults, he's ready to leave, and you have to learn some one else's faults."

Mr. Taylor stressed the fact that native composers were given every opportunity for a hearing in this country, and

added, "In most cases where their works haven't been played, it's because they aren't worth playing."

Seated at the speaker's table were: Mr. Severance; Mr. Sokoloff, Mr. Blossom; Mrs. Chester C. Bolton, honorary vice-president of the Women's Committee; Alice Bradley, past president of the Ohio Federation of Music Clubs; Mrs. Alfred A. Brewster (chairman of the meeting, who introduced Mr. Taylor); Mrs. Richard Cobb, president of the Women's Committee; Mrs. Frank H. Ginn, honorary vice-president of the Women's Committee; Donna M. Goodbread, president of the Ohio Federation of Music Clubs; Mrs. C. H. Hickox, honorary vice-president of the Women's Committee; William G. Mather, vice-president of the Musical Arts Association; Lawrence Hitchcock, a trustee of the Musical Arts Association; Adella Prentiss Hughes, manager of the orchestra; Lamson Jennings, another trustee; James O. Mills, trustee; Frances Fleury Prentiss, honorary vice-president of the Women's Committee; Mrs. Franklin B. Sanders, director of the Cleveland Institute of Music; Dr. Frank Shaw, director of the Oberlin Conservatory of Music; Andrew Squire, trustee; Mrs. William Thaw, Jr., president of the Pittsburgh Orchestra Association.

Telegrams of congratulation were received from Jessie and Edgar Stillman Kelley and from May Beagle, in behalf of the Pittsburgh Orchestra Association. Mrs. Prentiss presented Mr. Sokoloff with a gold wrist watch as a token of appreciation from the Women's Committee, and Mrs. Hughes was given a diamond and platinum wrist watch from the same organization, presented to her by Mrs. Bolton. A birthday cake with candles was cut by Mr. Severance while the 400 guests applauded.

Deems Taylor was entertained at dinner at the Union Club the same evening by Mr. and Mrs. Harold F. Seymour, after which the twenty guests attended the birthday concert, at which Mr. Sokoloff played Victor Herbert's American Fantasy, Liadoff's Enchanted Lake, a suite from Carmen and Richard Strauss' formidable Heldenleben. During the intermission there were, in addition to Mr. Blossom's surprise announcement, addresses by City Manager William R. Hopkins and the Rev. Joel B. Hayden. The concert was followed by a supper dance in the ballroom of Hotel Statler, given to orchestra men and their ladies by Mr. Severance.



Photo by Mishkin

CARMELA PONSELLE,

who, Haensel & Jones announce, will be under their exclusive management beginning June 1, 1929.

## SUMMER MASTER CLASSES TO BE HELD AT CHARLOTTENBURG CASTLE

German Institute of Music for Foreigners  
Makes Important Announcement

An Interview with H. W. Draber

A DEVELOPMENT of extraordinary interest to American music students has just been announced. It is the founding of the German Institute of Music for Foreigners, which will hold summer master classes at Charlottenburg Castle (Berlin). H. W. Draber, the managing secretary of this newly-founded institute, is at present in America and will remain here for some weeks. This is Mr. Draber's first trip to America, and while here he will embrace the opportunity to become acquainted with American scholastic musical conditions by visiting the principal schools and foundations that have in recent years brought American educational facilities to a par with anything that was ever known in Europe.

Mr. Draber, in an interview with a representative of the MUSICAL COURIER, said that he would like to have it understood that the Charlottenburg Institute did not intend to enter into competition in any way with American schools. The institute is for the education of foreigners not only from America but from other countries as well, in fact all countries except Germany, and is only intended for those who have completed their musical studies and are fully prepared to receive and absorb the instruction of the eminent teachers who will be at Charlottenburg. It is in every sense of the word a finishing school, and will do many things in addition merely to giving master classes. Mr. Draber said that he would like to call it a clearing house for foreign artists. He said that not only would the institute be prepared at all times to give advice upon all matters concerning music in Germany, but would be glad to be of service in other ways. For instance, some Americans may desire to have a rare musical manuscript looked up in the German

which becomes at its best a thing of instinct to be acted upon rather than brought about.

Pupils who prove themselves to be worthy will have a semi-public appearance in one of the spacious halls of the Charlottenburg Castle, not an appearance like a public recital where tickets are sold, but an invitation recital at which the gentlemen of the press will be honored guests. This will mean press recognition for those who make notable achievement and will undoubtedly lead to recognition outside of the walls of the institute.

There will also be tours for scholars to various other cities of Germany where music can be heard during the summer and where visits may be made to places of historical interest. The students will also visit some of the various conservatories of Germany and will thus be able to see how matters are conducted there in the scholastic world.

In May and June there is to be in Berlin a festival of music and drama including opera performances, orchestra concerts, chamber music and performances of plays. There being three opera houses in Berlin, it has been arranged that they will have their summer vacation at different times so that at least one of them will always be open. This will be an enormous advantage to Americans who come from cities where there is no opera, as they will thus have the privilege of hearing per-



Trude Fleischmann, Wien

WILHELM FURTWÄNGLER,  
President of the German Institute of Music for Foreigners

formances of the very highest type. There will be Wagner and Mozart Cycles, and concerts and so on, conducted by Bruno Walter, Klemperer and Furtwängler. Of equal interest is the fact that the entire Vienna Opera Company is to pay a visit to Berlin, and concerts will be given by the combined Vienna and Berlin Philharmonic orchestras, conducted by Furtwängler.

In the school there will be an orchestra made up of players from the Berlin Philharmonic at the disposal of students of conducting. Difficult passages will be selected and each student of conducting will have a chance to try his hand at these passages with this regular professional orchestra.

The one branch of music that will not be taught during the summer institute is singing, it being felt by the organizers of the institute that Germany has at the present time nothing of supreme importance to say in that direction. In all other branches of art Germany stands supreme today as it always has, and American students will have the supreme privilege of being brought into personal contact with the best that the native land of Bach, Beethoven, Schumann, Brahms and Wagner has to offer.

### La Argentina to Visit Orient

La Argentina, celebrated Spanish dancer, will bring her American appearances to an end within the next week. She appears at Town Hall on Wednesday afternoon and Thursday evening, December 19 and 20. She will also appear in the same auditorium on Wednesday evening, December 26; and on Friday afternoon, December 28, will give her farewell New York recital. She appears in Chicago December 30 and in San Francisco on January 3. On January 4 La Argentina sails for the Orient on the S.S. President Lincoln and will play her first engagement at the Imperial Theatre, Tokyo, Japan, on January 26.



Staatliche Bildstelle, Berlin

CHARLOTTENBURG CASTLE,

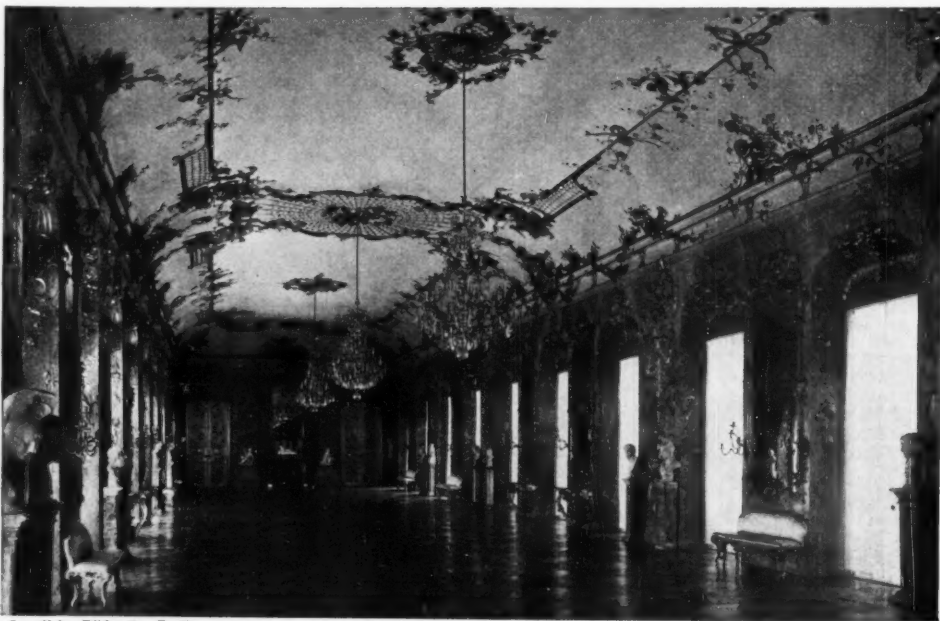
where the German Institute of Music for Foreigners is to be held.

museums and copied, and Mr. Draber said that this could be undertaken. Also some students who might not be able to attend the summer classes at the institute might want advice as to German teachers and schools, and this also the institute could undertake to give. Furthermore, the question of living conditions will be explained to students and suitable lodgings found whenever required.

As for the actual study during the summer master classes, Mr. Draber makes it clear that the noted teachers who are announced to hold classes will actually do the teaching themselves. There will be neither assistants nor preparatory teachers. These teachers are as follows: (for piano) Eugen d'Albert, Edwin Fischer and Walter Gieseking; (for violin) Willy Hess and Joseph Szigetti; (for orchestra conducting) Carl Schuricht. There will be lectures by Alfred Einstein, Hugo Leichtentritt, Curt Sachs, Adolf Weissmann and Johannes Wolf. The time of summer school is from June 1 to July 31.

An important feature of this summer institute is the fact that every one of the teachers speaks English. The American student is not invited to Germany to be taught in a language which he cannot understand. Mr. Draber says it was no small matter to find men of eminence who were able to teach in English, but that it had finally been satisfactorily accomplished.

The students will have many advantages beyond the privilege of studying with these great masters, not the least of which will be found in two things, one of which we may call European tradition and the other European atmosphere. Neither of these is easy to define, but both of them will bring a definite concept to the mind of every student of music, and their value cannot be underrated. Mr. Draber makes especial mention of the fact that teaching can, of course, be had in America, but that certainly the atmosphere of ancient Germany cannot. This is something that one must come into actual contact with to appreciate, and something of infinite importance to the student who would develop into an artist with the solid background of tradition



Staatliche Bildstelle, Berlin

THE GOLDEN GALLERY,

in which Frederick the Great held his private concerts before moving to Sans-Souci Castle.



## American Boy Conspicuous Among the Violinists Heard in Paris

Mascagni Considered Old Fashioned—Respighi and Stravinsky Conduct Their Own Works—  
Bachaus and Gieseeking Score with Beethoven

PARIS.—Paris seldom shows much enthusiasm for women violinists. Among the very few exceptions are the recitals by Renée Chemet, who has been so much abroad of late that her friends in France gave her a rousing reception at the Padeloup concert in the Champs Elysees Theater when she played Vivaldi's A minor concerto and Chausson's Poem with the orchestra. She and Thibaud are always sure of a welcome from their compatriots. They are prophets that are honored in their own country.

Geraldine Leo, a visiting violinist, made a fine impression at her orchestra concert in the Gaveau Hall. She was especially successful in Lalo's Spanish Symphony. She has youth and a pleasing personality, but she must return and play again. When was any important city ever captured in a single assault?

### KUBELIK AT THE OPERA

Kubelik played on his celebrated Emperor Stradivarius in the Champs Elysees but did not attract as large an audience as he had at his recital in the Opera. He carefully played everything correctly and with studied style, but the approval of his hearers was languid.

A young American violinist, Abram Goldberg, was welcomed with open arms by the students of the American Club a few Sunday nights ago. His tone is warm and appealing and his technical equipment is ample. He has a recital booked for a Paris hall when he returns from his present tour in Holland and Belgium.

Pietro Mascagni, whose name sprang into fame some thirty odd years ago, was not particularly happy with his operatic experience in Paris last week. The music sounds old fashioned, and the performance was perfunctory. The public was strangely indifferent to the merits of Mascagni, both as composer and conductor.

O. Respighi came from Italy to conduct the Lamoureux orchestra in a program of his own compositions, of which the Pines of Rome were already familiar to the Parisian orchestral public. The composer was frequently recalled to the platform. He should be satisfied with the sympathy shown him and his works. The new works were Overture to Belfagor, and a Triptyque Botticellien. He also directed the orchestra in several old lute works he had transcribed.

### STRAVINSKY'S NEW SYMPHONY HAS GREAT SUCCESS

Stravinsky who, whether liked or not, is the chief of the ultra modern composers of savory discords, gave two orchestral concerts in the Champs Elysees Theater on November 16 and 17. He has a great following here and the applause which followed his new symphony was almost as loud and long as the riot caused by his Petrouchka suite. Other new works were the Volga Boatman, Etude, and Apollon-Musagete. The Fire Bird suite was likewise highly successful.

### THREE PIANISTS PLAY SAME CONCERTO WITHIN 24 HOURS

Liszt's old war horse, the Concerto in E flat, has been trotted out for much public inspection of late, having been played by Lamond, Rosanska, and Borovsky with three different orchestras within twenty-four hours. The work unfortunately is growing old amid a number of newer works which are unworthy to take its place. Brailowsky chose Saint-Saëns' brilliant and tuneful concerto in C minor for his reappearance in Paris with the Colonne Orchestra at the Chatlet Theater, and he extracted all the music and effects to be extracted from a composition not too inspired. He was vociferously applauded and recalled time after time to the platform.

Bachaus chose the more solid concerto in D minor of Brahms for his appearance with the Lamoureux Orchestra in the Gaveau Hall. Bachaus is particularly happy in the greatest works of the great German composers, and he made the Brahms concerto a delight to even the most Gallic of his hearers. He has announced a Beethoven recital in a few days.

Walter Gieseeking made a deep impression with his poetic interpretation of Beethoven's fourth concerto with the Orchestre Symphonique. It is a pity such a personal triumph as his reception was did not induce him to give a recital or two so that his fine art could be better appreciated.

Ludovic Breiter, a venerable pianist who is said to have been a pupil of Liszt, gave an orchestral concert in the Chopin Hall, playing Schubert's Wanderer Fantasy as arranged by Liszt, a concerto by Edouard Schmitt, and Les Djinns by César Franck. The concert was not very satisfactory, however; for, in spite of the artist's high musical intelligence as shown in his phrasing and style, his tone is too small for an orchestral accompaniment, and his rubato rhythms were frequently at variance with the steadier rhythms of the orchestra. His many merits would have shown to better advantage in a recital without the orchestra.

### WARM GREETING FOR MAAZEL

The friends of Maazel, and many who were attracted to the concert by the conspicuous advertising, gave the pianist a warm greeting when he appeared, and insisted on several extra numbers at the end of the printed program. He proved again that he has power, delicacy, variety of nuance, brilliant technical skill, and an infallible memory at his command. His last extra number was an exhibition of astonishing virtuosity. His third recital, again in the large Champs Elysees Theater, will be given early in December.

Other pianists, who have played in Paris recently, are first, the well known and popular Walter Rummel; secondly, a new-comer of great promise, Vladimir Sofronitzky, and the Cuban pianist, Flora Mora. The last named young artist studied long with the late Granados, whose music she interprets with great sympathy and understanding. In Spanish music in particular she finds her happiest means of expression, and she was wrongly advised in playing so much Mozart and Schumann at her recent recital, for this music is all too familiar. Spanish music is not well under-

stood by the general public, for too few pianists can express the lilt of it.

### HARP RECITALS

Harp recitals easily become monotonous, even when the artist has all the excellent qualities of Hélène Chalot, who drew a good audience into the large Gaveau Hall to listen to her thirteen solos. She wisely had the help of a violinist to afford relief. Her harp playing was evidently very satisfactory, for her hearers showed much enthusiasm.

Another harpist to appear in several Paris concerts of late is the young American, Virginia Morgan. Her recent recital at the American Woman's Club preceded her departure for London. Her health, strength, and large stature promise well for her career as a harpist, for the harp is a tiring instrument to play with brilliancy and power.

Schubert Festivals are the order of the day. The French, with their passion for elaborate book-keeping and official control, waited for the month of November to give Schubert his due; for did not Schubert die in November? C. L.

## Berlin

(Continued from page 7)

and a number of others participated with Heinrich Grunfeld in this festival concert. Joseph Szigeti has been heard twice within a fortnight. In his own recital he was in splendid form and he fully justified his reputation as one of the most eminent of contemporary violinists. In addition to his technical mastery, to his cultivated tone and style, he has now achieved a fascinating freedom and ease of musical expression which is very rarely found in so high a degree. Besides classical numbers by Corelli, Tartini-Kreisler, Schubert, Paganini and a number of modern pieces, his program contained Eugene Ysaie's solo sonata which is dedicated to Szigeti. It is a straightforward piece of writing which reflects the great violinist's complete familiarity with the technical possibilities of his instrument. But besides this, it manifests Ysaie's powers as a composer in no mean degree. Ernest Bloch's Nuit Exotique, heard for the first time here, is hardly characteristic of Bloch's individual art. It shows, rather, his relationship to the French impressionist school. Boris Golschman at the piano revealed not only pianistic skill, but also the valuable faculty of adaptability.

### SZIGETI AND PIATIGORSKY PLAY DUETS

The second time, Szigeti was heard in a joint recital with the eminent cellist, Gregor Piatigorsky, who fully equals Szigeti as an artist. What a delight it was to hear these two masters playing duos for violin and cello with an incredible virtuosity that was always combined with a highly cultivated taste! Of the other works, Kodaly's passionate and fascinating duo appears much more genuine in its savage moods than Ravel's rather cold and artificial gypsy music. Solo suites by Bach and Reger completed the interesting program.

Henri Gil Marchex, from Paris, gave three piano recitals under the patronage of the Association Française d'Expansion et d'Echange Artistiques, with a view to presenting a cross section of French piano literature during the past fifty years. Over fifty compositions were chosen for this demonstration, and while there may be a difference of opinion on the artistic value of many of these representative works, there can be no disagreement as to the superior pianistic art of Gil Marchex, his powerful, intellectual grasp of the different styles and his musical culture.

### LHEVINNE AND BRAILOWSKY

A number of other pianists of high rank were satisfied with presenting only the standard works and may, therefore, be treated collectively. Joseph Lhevinne is unsurpassed in the polish, ease and elegance of his manual skill. To hear him play Chopin études is a treat, indeed, but emotional expression is less characteristic of his art. Brailowsky gave fresh proof of his admirable and altogether extraordinary art, in a Chopin program, and Claudio Arrau, one of the most brilliant and successful of the younger pianists, has appeared frequently of late, and has not only strengthened his reputation but has added to his past achievements. The American pianist, Eleanor Spencer, well known in Berlin from her former residence here as well as her numerous public appearances, gave a recital in which the sterling qualities of her playing were clearly manifested. Ivan Philippowski is a highly gifted, though unequal player, combining high excellence in some directions with shortcomings in others—yet he knows how to hold his listeners.

### BATTISTINI PUPIL SCORES

A long list of singers claim attention, and here, too, brevity is imperative. Richard Crooks has sung again, fascinating his public, as before, with the power and beauty of his voice. Celestino Soro, Spanish baritone, said to be a pupil of Battistini, is a newcomer to Berlin, but before long he will be heard in crowded halls, for he is gifted with a magnificent voice, which is capable of every shade of tone color and expression. Jan Kiepura, Polish tenor, also belongs to the elect few and enjoys sensational successes. His singing at present shows decided progress in refinement of technical treatment. Max Kaplick, a familiar figure in America, has earned much deserved praise for his cultivated singing and his fine voice.

### VERDI'S NABUCCO HAS GREAT SUCCESS

In the histories of Verdi's operas special stress is always laid on Nabucco, the composer's first successful opera, which finally, after several unfortunate attempts, won recognition in 1842. In spite of its great success Nabucco was soon forgotten in Italy and has, perhaps, never been heard in other countries. The Mannheim Opera has now produced it for the first time in Germany, more than 85 years



MRS. ELDRIDGE R. JOHNSON,

of Moorestown, N. J., whose liberal donation to the Pennsylvania Grand Opera Company has made possible the continuance of that organization's season of performances. Mrs. Johnson, as will be remembered, was honorary president of the company last season. She has continued her interest in the success of the organization and took the first opportunity to show it by giving the aforementioned liberal contribution. (Photo by Vanity Fair Studio)

after the Milan premiere, and it seems quite probable that Nabucco will be heard before long in all the German opera houses, so powerful is the impression it has made in Mannheim. The work treats an episode from the history of the Babylonian king, Nebuchadnezzar, and his daughter, Abigail, who is mentioned in the Bible. Even in this early score Verdi's dramatic genius is unmistakable. An intermezzo for the strings is praised as being one of the most beautiful pieces of operatic music of the entire nineteenth century, while the second act is said to be especially effective, the part of Abigail having a genuinely heroic grandeur. Erich Orthmann, principal conductor of the Mannheim Opera, is responsible for the revival of Nabucco, which was excellently brought out and received with great enthusiasm.

The new Berlin Institute of Music for Foreigners, at the Charlottenburg Castle, has now finished its preparations for the first summer course which will take place in June and July of 1929. The list of the faculty includes Wilhelm Furtwängler as president, Eugene d'Albert, Edwin Fischer and Walter Gieseeking for piano; Willy Hess and Joseph Szigeti for violin and Carl Schuricht for orchestral conducting. Courses of historical and aesthetic lectures will be held by Dr. Alfred Einstein, Prof. Adolf Weissmann, Prof. Curt Sachs, Prof. Johannes Wolf and Dr. Hugo Leichtentritt. Instruction in all branches of theory and composition will be given by Dr. Leichtentritt, as required. Since Berlin will be having, for the first time, a musical summer season of opera and concert next year, the students of the new institute will have ample opportunities to hear first rate musical productions of all kinds. An illustrated prospectus, containing detailed information, has just been published in English and may be procured by application to the managing secretary, H. W. Draber, Berlin W.15, Kurfürstendamm 26a, German Institute of Music for Foreigners.

DR. HUGO LEICHTENTRITT.

### Easton Symphony Gives Fine Concert

The Easton Symphony Orchestra opened its ninth season on November 22 at the Senior High School, Easton, Pa., before a large audience. Earle Laros conducted the program, which was given a rendition which probably had not been equalled by any other given by this organization. The personnel of the orchestra is practically the same as before with the exception of the concert-master, James Swindells, who apparently has imbued the men with his sense of artistic string playing. The program contained Corelli's concerto grosso, No. 8, in which the strings played with a sonority and sense of proportion that was most creditable to Mr. Laros. There was a splendid realization of the work, and the solo performers, Mr. Swindells, Joseph Thierry and Carleton Gordon, acquitted themselves with technical ease. The program also contained the Bach-Bantock chorale-prelude, Sleepers Wake, and the Ruy Blas overture of Mendelssohn. Maria Koussevitsky sang the aria from Le Ville of Puccini and later a group of songs with piano accompaniment and was well received. A group of lighter numbers, including the ballet from Rosamunde, the Kopak of Moussorgsky and the Waltz of Tchaikowsky, was played by the orchestra, and the program was concluded with the ballet music from Aida. It was an auspicious beginning of a season that holds many bright spots ahead. Mr. Laros conducted from a chair, owing to his recent accident when he was thrown from his horse by an automobile, but he seemed to have his usual control over the performance.

### Maazel Continues His Success Abroad

The MUSICAL COURIER already has reported the outstanding success scored by Maazel in his first Paris and London recitals this season. He made a second appearance in Paris on November 26, when both critics and audience concurred in their enthusiastic approval. Maazel is a great favorite in Paris, and it is worthy of notation that his audiences, which are always large, are made up of people who are really interested in attending his recitals, for Maazel is adamant when it comes to the distribution of free tickets. He gave a second recital in London on November 28, and so great was the praise accorded his playing that his manager arranged for a third concert which took place on December 4, and which paved the way for a fourth recital to be given there in March.



## The Flonzaleys Win Admiration and Plaudits as Usual in Boston

Mme. Matzenauer Dazzles with Harvard Glee Club—Paul Whiteman, Susan Metcalfe Casals, and Angna Enters Bring Quality and Diversity

BOSTON.—The Flonzaley Quartet drew a large house at Jordan Hall on Wednesday night in the first of the three Boston concerts of what has been advertised their farewell season. It might be admitted that Boston has always been behind times in its appreciation of this organization; smaller cities have filled larger halls than the one in which this evening's performance took place. Those who make up the audience, however, are present in the proper spirit. Glazounow was the favorite selection this evening. His quartet in D major, Opus 1, composed while in his middle teens, was played with all the melodiousness that is in it, and the Moderato with the minimum of its comfortable monotony. The difficult Scherzo and Andante were made very exciting, and the hearers, as has been suggested, were free with their applause. Beethoven's Quartet in A major, Op. 18, No. 5, was given with fine sensibility to its dramatic contrasts of mood and rhythm, particularly the Finale. The clan with which the exuberant melody—it is more than "flowing"—of Schubert's Quartet in G major, op. 161, was played, also captivated the audience.

The two final concerts of The Flonzaley Quartet will be given on the Wednesday evenings of January 9 and February 13.

### MATZENAUER AND THE HARVARD GLEE CLUB

At Symphony Hall on December 6, the Harvard Glee Club under Dr. Davidson made its next to the last appearance of the season. Madame Margaret Matzenauer of the Metropolitan Opera Company was the assisting soloist. The voice of the imposing contralto, resonant, well-modulated, and always employed with a perfect sense of emotional values, was, as would be expected, the most solidly satisfactory one that has flooded this auditorium with splendor in many nights. Nor was Madame Matzenauer's evident joy in her art calculated to detract from the pleasurable impressions of the audience.

The Glee Club made a worthy foil for the singer. At times evoking a religious mood, and again in lighter vein, the fresh, youthful voices floated through the hall in tones whose majesty put to shame the organ which accompanied. The concert opened with Vaughan Williams' score for Ecclesiastical; Let Us Now Praise Famous Men. In a similar strain, but rather more satisfying, was the closing number, the Credo from Schubert's Mass in A flat minor. Between these, Paxton, Carissimi, Gabrieli, and Brahms were represented. Dean Terrill was soloist in an Italian Folk Song, Dimmi O Bella; Edson Page and Bradford Nichols in a Holst arrangement of an old French Melody, Let All Mortal Flesh Keep Silence.

Brahms, Grieg, and Schumann were given by Madame Matzenauer, whose program also included an arrangement by Deems Taylor of Gretchaninoff's Over The Steppe. She pleased particularly, not for the first time, in Schubert's Erlkönig.

For Mme. Matzenauer, Mr. Edward Hart accompanied on the piano; for the Glee Club, Messrs. Lamb and Woodworth, with H. A. Jewett at the organ. The Harvard Glee Club was last heard here three weeks ago with the Symphony Orchestra in the Choral Symphony of Beethoven. The remaining concert of the series will take place on Thursday evening, March 7 of the approaching year, in conjunction with the Smith College Glee Club.

### PAUL WHITEMAN

Before a large gathering whose applause was most spontaneous, Paul Whiteman brought his forces to Symphony Hall on Sunday afternoon. Besides luxurious orchestrations of such popular pieces as Tiger Rag, Chiquita, and Just Like a Melody Out of the Sky, there were given George Gershwin's Concerto in F for pianoforte and orchestra, and Ferde Grofe's Metropolis (first performance). In the concerto, Gershwin goes further in the direction of the Rhapsody in Blue. Of this piece the English critic, Newman, declared that music and jazz were disparate entities within it, and denied, on definitional grounds, the possibility of any such thing as a union of the two. The features by which jazz is known, however, are intensively exploited again in the concerto, somewhat more at the expense of melody. This has nothing to do with the expressive orchestra or its exceedingly able leader. Of Metropolis, with rather trite themes in elaborate and ingenious settings, apparently program-music, the same holds true. For an exemplification of the aforesaid features, we prefer Rimsky-Korsakoff's Scheherazade, or a Schulhoff quartet. This experimentation is nevertheless greatly to be encouraged.

Rhythm and coloring are the fortes of Mr. Whiteman's aggregation. Mr. Whiteman is probably the only leader of an orchestra of importance, outside of Fred Spitalny, whose very legs are mobilized into the service of conducting, so wholeheartedly does he enter into his role. Even when he appears to allow his orchestra to run out its own course, once it is in full swing—a bit of technic to be observed in the case of Mr. Koussevitsky also, signaling his unusual sense of discretion—the orchestra seems subtly to be following his will. Regardless of the selection, the playing is ever of lavish sonorosity and rhythmical precision.

In Band Divertissement, Free Air, Variations based on

noises from a garage, by Ferde Grofe, Wilbur Hall accompanied by a woodwind choir amazed and delighted the audience. This artist's medium was a bicycle-pump, but he followed up the exhibition with a display of trick technic on the violin, which was still more bewildering. Here and elsewhere in the program encores were demanded.

### SUSAN METCALFE CASALS

Susan Metcalfe Casals, soprano, who is occasionally heard with her husband, the distinguished cellist, was present at Jordan Hall in her own right on Sunday evening. A singer of rich quality in the middle register, and of enviable power, Mme. Casals is able to crown these virtues with innate taste and trained musicianship. Schubert, Granados, and Faure were numerously represented this evening, El Mirar de la Maja being sung with particular clarity, and Schubert's Gretchen am Spinnrad winning special applause. Brahms, Beethoven, Mozart, Scarlatti, and Gluck conduced to a most enjoyable performance.

### ROSAMUND LEWECK

December 9, at the Hotel Vendome, Rosamund Leweck, soprano, assisted by Carolyn Lewis, pianist, gave an unusually varied program with indubitable success. From Tchaikowsky to Sullivan, Miss Leweck's voice proclaimed its versatility, its colorfulness adequate to Scott and Chopin, its lyricism to Schubert and Schumann, and its range to twice as many others.

### DEDICATION AT NEW ENGLAND CONSERVATORY

December 10, the dedication of the auditorium in the new wing of the conservatory was held, following a postponement from November 14. George W. Brown Hall was named after a patron of music who, though himself a business man and no great performer in the art, never lost an interest in it which extended from childhood. Samuel Bowers spoke on the occasion. Harrison Keller and Alfred de Voto played Brahms' Sonata in A major for violin and piano. Cecile Forest, Margaret Clarke, Ione Coy, and Harriet Curtis assisted on the program.

An orchestra much improved as to the wind instruments, and with excellent strings, performed under Theophil Wendt at the Hotel Statler ballroom on Sunday afternoon. In memory of Emil Mollenhauer, the first conductor of the People's Symphony Orchestra, who died December 10, 1927, Grieg's Elegiac Melody for Strings, "Last Spring," was given. The program notes describe this as melancholy; it was performed, however, with but a cheerful solemnity. Saint-Saens' Concerto was played with Gerald Warburg carrying well his melodious part on the cello. Holst's Oriental Suite—vaguely reminiscent of Gershwin's Rhapsody—was a little disappointing. The Beni Mora is called "the musical outcome of a bicycle trip through Northern Africa." Mendelssohn's Hebrides Overture and the Eighth Symphony of Beethoven were performed in appropriate fashion. In the symphony, beginning with the second movement and continuing to the end, a novel and rather unfortunate effect was afforded by the recurrent introduction of an unanswered telephone.

B. M. F.

### Elizabeth Simpson Studio Notes

Several important engagements were filled during November by the brilliant young pianists who are members of Elizabeth Simpson's coaching class. Doris Osborne played at the Schubert centenary in the Oakland civic auditorium; Elwin Calberg gave a recital before the Alameda High School, his program including Rachmaninoff's great B flat minor sonata, Chopin's twelve etudes, op. 25, Debussy's Feux d'artifice and Dohnanyi's Nails paraphrase; Mary Robin Steiner was heard at the Oakland Soroptimist Club, and Pirooska Pinter was soloist at the annual radio concert given by the Oakland High School.

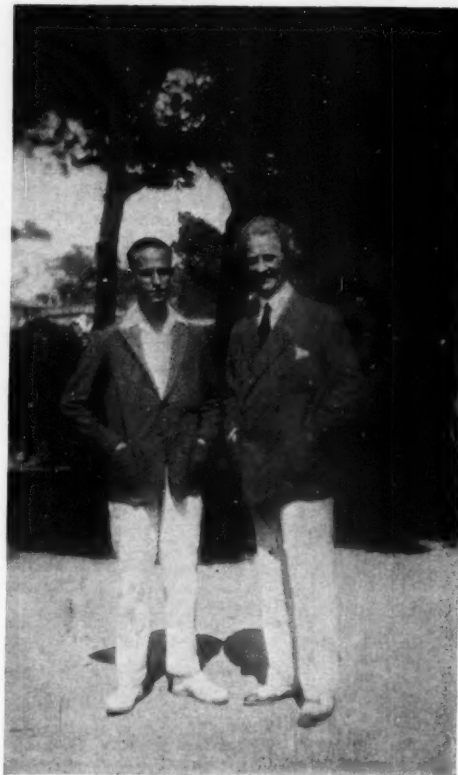
A notable studio recital was held at Miss Simpson's Berkeley studio on November 17, two complete programs being presented. The first was played by the general class; and in the second Elwin Calberg gave an advanced hearing of his concert which took place on December 9 at the Berkeley Playhouse. This brilliant young pianist is steadily forging ahead in his artistic career, this being the fifth annual concert that he has given under Miss Simpson's coaching. His program will range from Scarlatti to the ultra modern Ernest Toch, and will include several numbers never before heard in California.

### Mildred Cobb to Give New York Recital

Mildred Cobb, dramatic soprano of Boston and Florence, Italy, will give a New York recital early in 1929. Miss Cobb is not known as well in New York as she is in New England, where she has been a favorite on the concert and recital stage for some time.

Born in Boston, Miss Cobb moved to Florence while still very young and received her education and musical training abroad. In Italy, she studied with the renowned Vincenzo Vannini, and upon returning to Boston continued her studies with Arthur J. Hubbard. Her last Boston appearance was at Symphony Hall, when she was soloist in

From Capri to New York to Study with  
Yeatman Griffith



Yeatman Griffith, international vocal pedagogue of New York, and Giorgio Wenner, tenor, photographed at Signor Wenner's villa in Capri, Italy, this past summer. Signor Wenner arrived on the S.S. Saturnia, December 7, to spend the winter in New York City to continue his studies with Yeatman Griffith. He studied with this maestro in Sorrento, Italy, last summer.

Verdi's Requiem under the direction of Thompson Stone. At the present time, Mildred Cobb is coaching with Ellmer Zoller, prominent New York coach, in preparation for her coming recital.

### Many Engagements for Pinnera

Engagements that Gina Pinnera has already filled this season—her first season before the public—include two appearances at the Worcester, Mass., Festival; Erie, Pa. (Erie Concert Course Series); Pittsburgh, Pa. (Founders' Day, Carnegie Institute); New York (second Carnegie Hall recital); Royal Oak, Mich.; Orange, N. J.; and various private engagements in New York.

Engagements still to be filled this season include Pittsburgh, Pa. (re-engagement for this season—Beagle All-Star Concert Course); New York (Plaza Hotel); Providence, R. I.; Lexington, Ky.; Detroit, Mich. (Detroit Symphony Orchestra); Detroit, Mich. (Detroit Golf Club); Wichita, Kans.; Jackson, Tenn.; Brooklyn, N. Y. (Institute of Arts and Science); Washington, D. C.; Toronto, Canada; Tulsa, Okla. (Carson Concert Course); Kansas City, Mo. (Fritschy All-Star Course); Hattiesburg, Miss.; and Chapel Hill, N. C. In addition there are many pending contracts for the artist that will be announced shortly. These comprise appearances at some of the most important spring festivals given in this country.

### Johnson at the "Height of His Vocal Form"

Whether Edward Johnson appears in opera, in recital or as soloist with orchestra, the press reports always are the same in that they contain praise of the highest for the art of the tenor. Following his appearance with the Detroit Symphony Orchestra, R. H. wrote in the Detroit Evening Times that Mr. Johnson adds to a fine, resonant voice a keen sensitiveness to dramatic values, so that his interpretations come down from the platform with all the authority of an utterance from Sinai. "Mr. Johnson," read the report in the Detroit News, "most useful and dependable of Metropolitan tenors, was at the height of his vocal form. He sang Lohengrin's Narrative quite beautifully as to both tone and diction and exhibited an upper voice of much loveliness." According to the Detroit Free Press, Mr. Johnson sang with high intelligence and a distinctly refined sense of style.

### Another Holiday Messiah for Patton

Already announced to sing The Messiah with the New York Oratorio Society at Carnegie Hall on December 26, Fred Patton will give another performance of the Handel opus in East Orange, N. J., on December 20. Other December concert engagements for the Metropolitan baritone include Forest Hills, L. I.; Westfield, N. J.; Portland, Me., and Plainfield, N. J. Next month Patton starts his second season at the Opera.

## THE ELSHUCO TRIO OF NEW YORK

"This organization has contributed much to the delight of lovers of chamber-music, both by its finished and scholarly interpretation of familiar classics, and by its introduction of significant works by modern composers."—N. Y. Times.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.



## William Willem Aurelio KROLL-WILLEKE-GIORNI

Messrs. Kroll, Willeke and Giorni whose position is paramount among similar ensembles, played with skill, with taste and with feeling, as is their custom."—Brooklyn Eagle.

Management: Emma Jeannette Brazier,  
100 West 80th St., New York, N. Y.



# RUDOLF LAUBENTHAL



NEW YORK— Metropolitan Opera Company  
Sixth Season  
1928 First Performance of Egyptian Helen

LONDON— Covent Garden  
Three Seasons  
Walküre, Siegfried, Tristan, Meistersinger,  
Götterdämmerung

BERLIN— Staats Opera  
First Performance of Egyptian Helen  
Städtische and Staats Operas  
Guest Performances of Entire Ring, Tristan,  
Prophete, Meistersinger



Available for Concerts and Festivals  
before and after Metropolitan Season

*Booked by*

Exclusive Management Annie Friedberg  
Fisk Building, New York

*Knabe Piano*

*Victor Records*

## The American Club and Club Woman of Tremendous Musical Value, Says Horowitz

Distinguished Pianist Believes Feminine Influence Is Predominating in This Country and Leading to Greater Means of Understanding and Appreciation of Music—Sidelights on His Fascinating Personality and Varied Talents

It was at a little gathering in a Steinway Hall studio that we first met Vladimir Horowitz, so that it was without his particularly noticing us that we were able to observe him. We felt that this was an unusual opportunity to see this genius of the piano, more or less as he really is, without his actually feeling that the eye of the reporter was upon him.

Vladimir Horowitz the virtuoso and Vladimir Horowitz the man are two totally different personalities. The impression we had carried of him since having heard him last year with the orchestra, was of the dominating, overpowering creature, fearless in the face of all difficulties, with a tense fire raging within him which would carry him on to unlimited success.

Imagine the conflicting emotion we experienced upon finding Mr. Horowitz, when among friends, a most gracious, retiring unpretentious young man. We say "young man" in all faith, for we understand that he is still in his early twenties. . . . Imagine! He was nonchalantly sitting in the corner of the couch, surrounded by his admirers, who, perhaps without realizing it, were showering questions upon him. He was speaking Russian, French, some German, and a delightful little bit of English. Between this international exchange of ideas we gathered that Horowitz had begun to compose when he was but thirteen years old. He was interested in all sorts of music, however, and it was not long after he began writing that he realized that he had a real flair for playing. He did just what one would expect of him—something definite. He dropped composing for a while and plunged into the work of developing his virtuosity. He had no sooner made this statement than the pianist was asked which he liked better—composing or playing. With a typical gesture of the hand, he said: "feetee—feetee!" and we firmly believed him.

We also knew he was telling us the truth when he remarked that he did not have much time for composing now, but that in his spare time he was working on a piano transcription of Strauss' Salome which he hoped to finish

"before so very long." Incidentally, he remarked, "I think that Strauss is the greatest living composer, despite the fact that recently his works have not been as great as his former ones."

We realized that Mr. Horowitz must have had a definite reason for this remark, which was that Strauss really belonged to the later romantic school; that during and after the war a great gap had occurred, in music forms, and that



VLADIMIR HOROWITZ

Strauss tried to bridge this gap and attempted to step to the more modern side, with the result that "his work is poorer today" than the works in his original style. But in his field, Horowitz contends that he is the greatest of the living.

Of course the subject of the moderns could not be overlooked, and on this matter the pianist also had his opinions. He likes jazz. "It is very interesting," he assured us; "something totally different and apart from other music and an excellent source of amusement. And the moderns? Well, the moderns I like, but I feel that the choice of music among them is limited."

Then someone in the gathering mentioned "impressionism."

"Ah, j'adore l'impressionism," exclaimed Horowitz. "Yes, yes, the school of Debussy, it is that that I adore, it is more—more raffinée."

After music in general Mr. Horowitz likes sport—all sports—swimming and tennis, but, with the fear of what might happen to his hands always hovering about him, he is limited as to what he can indulge in. And then he loves poetry, too, and, if the writer mistakes not, he also writes in this form.

For those who have been wondering what is the secret of Horowitz' phenomenal playing it may be interesting to them to know that he claims no special kind of method; the secret lies in an uncanny natural ability and "beaucoup de travail."

"Perhaps," said Mr. Horowitz, "my approach was a little different than most other pianists, because I was interested in all music—composition and chamber music especially—long before I specialized in piano. I tried to understand and study music in general."

Bringing the subject closer to home, Mr. Horowitz informed us (to the shame of all the men present) that the feminine influence was by far the stronger in America. Another statement that he emphasized was that the American public was by far the more emotional in contrast to the European, "in that you are like the Russians," he very proudly stated, "while instead, the European listens more intellectually. This was something that the writer had not fully appreciated before, but coming from a performer such as Horowitz we could not but listen and agree."

On the matter of radio, the pianist felt that its influence was twofold; first, it increases the love and knowledge of music, and secondly, it is also detrimental in that it does not give the listener an accurate interpretation and reproduction. Mr. Horowitz did not go into details just why he thought this fact to be true. Perhaps he thought the reasons too obvious.

The one American feature that Mr. Horowitz was especially enthusiastic about was the American club and club woman. He feels that in this typically American organization the American public has the greatest means of spreading the understanding and appreciation of music; he thinks that the club is engaged in a great cultural work in fostering in its social life the musical and intellectual. He told of a specific example of this which came to his attention when recently he went to play for a club in Brockton, Mass. When arriving at the hall for the concert the president of the club greeted him and told him that she was indeed proud to have him, such a great artist, play for the club, and that he was the first pianist who had played for them. Mr. Horowitz remarked that she must mean the first pianist of the season. "No, Mr. Horowitz," she assured him: "I

mean the first pianist who has ever played for the club at all."

Then all of a sudden the scene shifted. Mr. Horowitz had been asked to play; yes he would, a little piece. Everyone was elated; we settled into our chairs while the young man went to the piano; he stooped over the instrument caressingly, placed his hands on the keys and played. What was it he played? Truly it is beyond us to say; we were enveloped in the glorious sound which came from that instrument, deep, rich, glowing sounds, crystalline in their purity and limpid. Mr. Horowitz was again that towering figure we had heard at Carnegie Hall—the simple young man had disappeared.

### How Music Is Printed

Interesting material has been received from Rudolph Becker, printer, in Leipzig. It consists of a graphic outline of the way music is printed, with eight plates, each one containing one step in the engraving process. The first plate shows merely the music lines. The second plate shows the lines divided off into subdivisions to indicate where the notes are to be placed so that the bars will be of relatively equal length and will begin at the beginning and end of each line. These marks consist of tiny points and there are perpendicular lines on the left side of the page indicating where the clefs and the sharps or flats of the signature are to be placed. The third plate contains a hand-drawn picture of the music and perpendicular lines at every note or chord so that notes may come immediately above or below each other. There is also a horizontal line on which the words are written, this being a song.

The next plate shows the complete signature, and the notes, which have been stamped in at the indicated places with a steel die on the copper plate on which the music is engraved. The words of the song are engraved in the same manner. The guide lines still remain and the notes have no tails nor are there any slurs or other indications of expression. The next plate shows the addition of slurs and of tails for the notes. It appears to be a complete music plate except that the guide lines are still present. The final process consists of shaving the surface off of this plate with a steel plane so as to remove the guide lines without injuring the engraved music print, which is more deeply indented than the guide lines. Probably very few people have any very definite idea of music engraving and this gives it. In the same communication are several plates showing how music is printed with type, but this process is not only less common but less interesting.

### Ethelynde Smith Wanted for Return Date

That Ethelynde Smith was well received when she sang recently in Birmingham, Ala., is evident from the fact that it was necessary to give four encores to a program of seventeen numbers. Further evidence of her success may be gauged from the following letter received from T. G. Brabston, chairman of the committee of Masons which sponsored the concert: "I am very pleased to say that the program rendered by you met with a most enthusiastic reception. The audience, composed almost entirely of music lovers, was thoroughly responsive and your program met with the instant approval of the entire audience. The pleasing manner in which it was given indicates to us your high standing as an artist, with the ability to instill into your work the personal touch which immediately puts you on friendly terms with your audience, and holds the attention of everyone present. Evidence of your high and careful training, with a pleasing stage presence, won for you the friendly approval of your audience. The committee is entirely satisfied with the engagement, and I can assure you that if this series of concerts is continued next season, we will want to give favorable consideration to a return date with you next winter. There is every evidence of your ability to sing yourself into popularity with your audiences."

Following the concert a reception was given for Miss Smith at the Southern Club by the Music Study Club.

### Two-Piano Recitalists to Tour

Among the younger of the two-piano recitalists who rapidly are gaining recognition for the fine art displayed by them are Louise MacPherson and Claire Ross. The former is the daughter of Elsa MacPherson, pianist and teacher, and made her debut at the early age of ten years, at which time she created great interest. The young pianist then became a pupil of Safonoff (with whom such artists as Lhevinne, Scriabin and Medtner have worked), studying with him in Berlin until it was no longer feasible to do so owing to the many engagements as guest conductor which were taking him to all parts of Europe. Miss MacPherson then studied with Paul Goldschmidt until the outbreak of the World War, when she returned to the United States and studied with Ernest Hutcheson and later coached with Richard Buhlig.

Mrs. Ross, the wife of Stuart Ross, popular composer and accompanist, has aroused the interest not only of Mrs. MacPherson, of whom she is a protegee, but also of Carl Friedberg, Ernest Hutcheson, Alfred Cortot and Richard Buhlig. With a training so similar, it is not surprising that these two artists become immediate favorites with every audience before whom they play. Their forthcoming engagements include a tour in two-piano recitals during January, February and March, 1929.

### Luella Melius to Give New York Recital

Luella Melius will give her first New York recital this season in the Town Hall on Tuesday evening, February 19. The coloratura recently gave a recital in Boston, Mass., and was received by press and public alike with tremendous enthusiasm.

## CHRISTOPHER HAYES

TENOR

WINS HIGH TRIBUTE FROM THE NEW YORK PRESS

After His Recital at Steinway Hall on the Evening of November 27.

Mr. Hayes' singing was conspicuous for chiselled enunciation, fastidious phrasing, and an attentive regard for style. As his voice warmed his tones gained in firmness and brilliance, and the upper part of his scale disclosed a quite thrilling quality. Although Mr. Hayes was unremittently intelligent and painstaking in the matter of interpretation, his high tide of achievement was doubtless attained in "La Fontaine de Czarskoe-Selo," by Cesar Cui, which he sang so persuasively that the audience demanded a repetition.

—Pitts Sanborn, Telegram.

He disclosed a pure lyric tenor of resonant quality throughout its range, which was used with taste and a good sense of style. He was to be commended for clarity of diction and accuracy of intonation. Mr. Hayes was highly commendable, both as vocalist and interpreter.

—Noel Straus, Evening World.

Mr. Hayes gave an effective performance, singing with taste and marked expressiveness. His voice proved of good size and its natural qualities appeared to be warm and pleasant.

—Frank Perkins, Herald Tribune.

Mr. Hayes presented his program with the artistry of a cultivated musician, dictioned delightfully and expressed intelligently.

—Greta Bennett, New York American.

Mr. Hayes gave on the whole a successful recital. He sang with ease, for the most part his diction was clear and his phrasing well sustained. His style in old airs was convincing and his understanding of lieder commendable. He was at his best in the songs in French, where his bel canto style, admirable diction and interpretative sense of mood and sentiment were praiseworthy. The hall was crowded.

—New York Sun

Mr. Hayes has a very pleasing quality of voice with ample volume for small auditoriums, and a diction, in both English and German, which may well be envied by many singers. These qualities, coupled with intelligence and fine interpretative ability, made Mr. Hayes' program one of the bright spots in song recitals thus far. This was one of the most brilliant audiences to fill Steinway Hall this season.

—B. L. C., Morning Telegraph.

Management: George de Lugo, 801 Steinway Bldg., New York

**AUGUST COTTLOW**  
INTERNATIONALLY RENOWNED PIANIST  
Studios: 709 Steinway Hall and  
385 Ft. Washington Ave., New York  
Steinway Piano Duo-Art Records



# THE SCHUBERT MEMORIAL, INC.

OSSIP GABRILOWITSCH, President

**BOARD OF DIRECTORS**  
 Mrs. Ernest Hutcheson, Chairman  
 Cornelius N. Bliss  
 Walter W. Clark  
 John Erskine  
 Arthur Judson  
 Frederic A. Juilliard  
 A. Atwater Kent  
 Mrs. Gilbert H. Montague  
 Walter W. Price  
 Madame Olga Samaroff  
 Frederick N. Sard  
 Charles Triller  
 Paul M. Warburg

Cornelius N. Bliss, Treasurer  
 Frank L. Polk, Counsel

**VICE-PRESIDENTS**  
 Harold Bauer  
 Frank Damrosch  
 John Erskine  
 Harry Harkness Flagler

Ernest Hutcheson  
 Otto H. Kahn  
 Mrs. Otto H. Kahn  
 Mrs. J. F. D. Lanier  
 Clarence Mackay

**ARTIST ADVISORY BOARD**  
 Leopold Stokowski, Chairman  
 Artur Bodansky  
 Walter Damrosch  
 Serge Koussevitzky  
 Willem Mengelberg  
 Ernest Schelling  
 Frederick Stock

Arthur Judson, Manager

Madame Olga Samaroff, Secretary  
 1170 Fifth Avenue  
 New York City

**Announces Nation-wide Contest for young American executant Musicians according to plans previously announced and now completed.**

**The winners will appear as soloists in one of two orchestral concerts in Carnegie Hall, New York, in December, 1929, and January, 1930.**

The number of soloists is limited to four unless an ensemble group is chosen.

The number of winners playing the same instrument and the number of winning solo singers is limited to two.

**If in the opinion of the Artist Advisory Board the number of candidates with a sufficient talent and ability to warrant a Schubert Memorial appearance is insufficient, the plans of the organization will be altered accordingly.**

## METHOD OF SELECTION

The by-laws under which the Schubert Memorial was incorporated in October, 1928, provide that an Artist Advisory Board composed of orchestral conductors who, while members of this board shall hold the position of conductor of a major musical organization in the United States, shall exercise the final decision regarding the selection of soloists to appear at the concerts of the corporation subsequent to the season of 1928-29.

In accordance with this provision the Schubert Memorial now announces the terms under which the auditions will be conducted in New York City in April, 1929, for Schubert Memorial appearances during the season 1929-30.

The competition is open to all American executant Musicians within the age limit stated in the conditions of the competition.

There will be two tests:

1. Candidates will appear before a preliminary examining committee of musicians appointed by the Artist Advisory Board in order to establish their ability both qualitative and quantitative to meet the musical requirements hereinafter stated.
2. Those who pass this test will be heard by the final jury composed of members of the Artist Advisory Board or appointed by them.

## CONDITIONS OF THE COMPETITION

1. There are no restrictions as to place of birth, sex or race.
2. In general candidates must be under 30. Only in the case of orchestral conductors will the age limit be extended.
3. Except in the case of minors, applicants must be American citizens or they must have taken out first papers. In view of the complications often surrounding the nationality of minors, such cases will be treated individually.
4. As the primary object of the Schubert Memorial is to provide a potential outlet for the products of musical education in America, candidates must be able to prove that during no less than two years immediately preceding the date of application, they have pursued their musical studies or musical activities in this country.
5. The following musical requirements are based on tests already applied during the season 1928-1929:

Pianists, violinists and cellists will have to be prepared to play a repertory consisting of four concertos with orchestra and two complete recital programs lasting at least one hour each.

Singers must be prepared to sing three selections with orchestra and two recital programs.

Orchestral conductors, ensemble groups and players of unusual instruments must meet requirements of a musical standard equivalent to those applied in the case of the groups above mentioned.

*Applications must be received by the Secretary of the Schubert Memorial, 1170 Fifth Avenue, New York City, not later than March first, 1929.*

## THE ROBERTSONS COMPARE AMERICAN AND EUROPEAN AUDIENCES

### An Interview With Two Pianists

Ethel Bartlett and Rae Robertson came over to America after many successful appearances in Europe and immediately won the favor of American audiences and of the American press. Mr. and Mrs. Robertson play piano duets, sometimes on two pianos and sometimes on one piano. They



Raphael photo  
ETHEL BARTLETT AND RAE ROBERTSON

use one piano whenever the score calls for this treatment and two pianos in other cases. In other words, their performances are authentic and as the composers of the works intended. Furthermore, the Robertsons play only music that was conceived by the composer for the four-hand piano combination whether on two pianos or on only one. They play no arrangements, and in a conversation with them it was discovered that they have a prejudice against arrangements, feeling that their use is not justified.

Mr. and Mrs. Robertson say that they found, when they took up duet playing, that there was a very large repertoire

of music already existing. Before their marriage, both of them had been successful as solo artists. Even after they were married they continued to tour separately as solo artists, but they finally made up their minds that this sort of married life was not to their liking and, as they had played together at times for their own amusement and for the entertainment of their friends, they decided that they might try four-hand playing in a professional way. They have now been playing duets professionally for a little more than three years, and during that time have given innumerable recitals all over Great Britain and have made several tours on the Continent besides. After leaving America at the end of their present brief stay they are going for a tour of Holland and perhaps to other parts of the Continent. Their last tour on the Continent was under the direction of De Koos.

The Robertsons were able to come to America for only a very short period this year, only seven weeks in all. They are returning next year and will endeavor to arrange their European dates so as to remain in this country for a longer time.

These players find America entertaining and the audiences receptive to their work, but they find rather striking the shortness of our season which, as they have perceived, starts late and ends early as compared to the season in Europe, especially in London and Paris, which are extended through June. They find the long London season an advantage since it gives opportunity to perform elsewhere and still find time to be in London for at least a short time during the season.

As to audiences, the Robertsons find Americans quite as enthusiastic as the Londoners, but, they say, not as noisy. Americans often have an idea that the English people are cold and self-contained, but according to the Robertsons their applause is of a vociferous and noisy sort that is scarcely equaled anywhere else. One thing that struck them here in their recitals was the fact that Americans demand so many encores. They found their American audiences insatiable in this regard and said they rather enjoyed giving them additions to the program. They also said that the greenroom receptions after the concert were rather surprising to them; that all sorts of people who were complete strangers to them called upon them afterward in the greenroom and shook hands with them and congratulated them upon their success and so on, and they found this a charming custom which made them feel at home here and added to their own enjoyment of their recitals. In comparing audiences they mentioned that the audiences in Holland were the most stolid of all of those that they had met in their wide experience. They said that the Dutch evidently enjoyed their music and they were largely patronized there on the occasions of each return visit, but that the Dutch were slow in expressing their feelings in noisy applause.

As to the music the Robertsons play, they have unearthed concertos and other four-hand pieces of piano music in the British Museum and in other places not generally known, and some of this music they believe they play for the first time in public. Among these pieces they mention concertos by Friedman Bach and Philip Emmanuel Bach and by the French composer, Couperin. They are also playing a few of the many pieces that have been composed especially for them since they have made their reputation as duet pianists. Among these are three pieces by Bax, two of which were played at their New York recital; some music by Hugo Anson, a very gifted young British composer, and a suite by Herbert Bedford, the husband of Lisa Lehmann, as well as compositions by Felix White. They also play some rarely heard Schubert piano duets which they used at the London Schubert Festival.

The Robertsons spoke interestingly upon the subject of memory playing or playing with notes. They said that so far as they could observe London paid no attention and did not care whether people played from notes or from memory, but that in America they found it the general custom to play from memory and it seemed to be desirable here. It has been their custom usually to play with notes because of the obvious greater accuracy of it and also for the reason that it allows a greater repertoire and saves the players from nervous strain. However, they say if the public desires to have memory playing they will certainly bow to the public will.

One wonders if the public really cares? With such playing as the Robertsons offered here and the success they won, there is certainly reason to doubt it.

### James Wolfe Editorialized

Prior to rejoining the Metropolitan Opera Company, James Wolfe made a concert tour in the Southwest, under the management of Horner-Witte, where he was hailed with enthusiasm. Owing to his success in Topeka, Kans., he was obliged to return there a week later. The night before his re-appearance the editorial page of the State Journal carried the following:

"Topekans will be given another opportunity to hear one of the finest active opera stars of the generation, when James Wolfe, leading basso of the Metropolitan Opera Company, appears in a return engagement at the Woman's Club, Thursday evening.

"That Mr. Wolfe is returning within one week of the time he made his first appearance here, is unique in the annals of the Kansas capital. Usually an artist who gains a triumph over critical Topeka waits until another year has rolled around.

"The audience which heard Mr. Wolfe in the city auditorium last week was not of the capacity variety. But it more than made up in genuine appreciation what it lacked in actual number. Mr. Wolfe was impressed.

"Because of that true appreciation which was shown, the Metropolitan star consented to play a return engagement—which hadn't been scheduled and which necessitated some inconvenience on the part of the singer, who must be in

New York City Monday morning to start rehearsals for the new opera season.

"The Woman's Club theater has a seating capacity of 733 persons. If every one of those seats is filled, Topeka's reputation for musical appreciation will be boosted considerably. If there is one vacant seat Thursday night—Topekans simply don't care for magnificent entertainment."

### A Lesson with David Earle

Having heard the name David Earle, St. Louis' pianist, so frequently and after attending several of his artistic recitals and becoming acquainted with the work done by many of his professional pupils, the writer decided to try and discover the secret of all this fine piano playing. So after several delays due to his many duties, he finally found time and the writer sought to learn more about his method of teaching and playing.

Mr. Earle greeted the writer cordially. At one end of



DAVID EARLE

his studio were two pianos, at one of which was seated Lilah Harrison Canter, an artist-pupil of Mr. Earle who is rapidly becoming known as a fine pianist. As the lesson was not over, the visitor sat down to listen to a master lesson of the opus then being studied, the Grieg concerto in A minor. The elucidations were a revelation. The various themes were first dissected, then he discussed their application to the work as a whole, and the technical principles were explained to overcome the various difficulties as they appeared.

Through all this running fire of talk Mr. Earle was playing parts here and there of the concerto so beautifully that one almost dared to ask him to play it all. His explanations of the dynamics, the rubatos and the mental processes in the mastery of this opus, were an amazing experience.

After this inspiring lesson Mr. Earle discussed various musical matters, and on every subject he was very clear in his views. On the way home the writer could not but marvel that one still young could have accomplished so much and given such deep thought to the pedagogical side of his art.



Clarence Eddy

says of the Kilgen:

"The superb Kilgen Organ in St. Vincent's Church at Los Angeles is truly a masterpiece. It is powerful without being blatant or noisy, while the voicing of the more delicate stops is admirably preserved throughout, and the Echo Organ is a marvel of beauty and refinement. The action of the four manuals and Pedal Organ is prompt and quiet, responding instantly to the touch."

—Thus still another famous organ master adds his words of appreciation to the great roll of artists who know and endorse the Kilgen.

GEO. KILGEN & SON, Inc.  
4034 N. Union Blvd., St. Louis, Mo.  
Organ Builders for 288 Years

**Kilgen**  
Organs

CHOICE OF THE MASTERS

### Another Exceptional Suite

by

### Eastwood Lane

### "Sold Down the River"

Based on "Uncle Tom's Cabin"

for Piano Solo

1. Preamble
2. Uncle Tom and Legree
3. Little Eva
4. Topsy's Dance
5. Sand Shuffle
6. Uncle Tom's Dance
7. Sold Down the River
8. Dirge
9. Little Eva Goes to Heaven

Price \$1.25

By the same composer

- |                            |        |
|----------------------------|--------|
| Five American Dances ..... | \$1.25 |
| Adirondack Sketches .....  | 1.25   |
| Sleepy Hollow Suite .....  | 1.00   |

Send Twenty-five Cents for "Eastwood Lane; A Biographical Sketch" By John Tasker Howard



J. Fischer & Bro., New York  
119 West 40th Street



# YEATMAN GRIFFITH

*"Recognized Authority on Voice Production and the Art of Singing"*

Teacher  
of  
Famous  
Artists  
and  
of  
Teachers



Pioneer  
Conductor  
of  
Summer  
Vocal  
Master  
Classes

Basso Cantante and Vocal Pedagogue of International Fame

"YEATMAN GRIFFITH IS NOT ONLY A TEACHER OF MANY EMINENT ARTISTS OF VARIOUS NATIONALITIES, WHO SEEK THE ADVICE OF THIS MASTER, AND OF TEACHERS FROM ALL OVER THE COUNTRY, BUT OF YOUNG AMERICAN ARTISTS (MANY RECEIVING THEIR ENTIRE TRAINING FROM THIS MASTER), WHO HAVE MADE SUCCESSFUL DEBUTS FROM THE YEATMAN GRIFFITH LONDON AND NEW YORK STUDIOS IN THE PRINCIPAL GRAND OPERA COMPANIES OF THIS COUNTRY." ALSO DEBUTS IN ORCHESTRAL CONCERTS, RECITALS, ORATORIOS, FESTIVALS, LIGHT OPERA, MUSICAL COMEDY.

**NEW YORK STUDIOS — 52 WEST 70th ST.**

**FOR**

**ARTISTS — TEACHERS — STUDENTS**

**MRS. YEATMAN GRIFFITH—ASSOCIATE TEACHER**

**MISS EUPHEMIA BLUNT—ASSISTANT TEACHER**

**MR. WM. CALDWELL GRIFFITH—PERSONAL REPRESENTATIVE**

TELEPHONE 8144 ENDICOTT

## Music Notes From Coast to Coast

**Birmingham, Ala.** The Birmingham Music Study Club presented Eloise Cromwell, mezzo-soprano, in two matinee recitals. The first of these was given at the Hollywood Country Club, and was the initial one of the series of matinee recitals that the club has arranged this year to supplement the artist course of four celebrated artists. The other occasion of Miss Cromwell's appearance for the club was at the Public Library, when she sang in compliment to the literary clubs' reciprocity course planned by Lila May Chapman, director of the Library. On both occasions the young artist delighted her hearers with well chosen and charmingly rendered programs.

Francis Macmillen, violinist, appeared in concert in Munger Memorial Hall at Birmingham-Southern College, as the first artist in the course arranged by the College and the Birmingham Conservatory of Music. Macmillen played gloriously on this occasion and delighted a large and appreciative audience. He included Flageolets, a sparkling little composition written by Edna Gockel Gussen, director of the Birmingham Conservatory of Music, on his program, and was forced by the insistent applause to repeat it. Ralph Angell was his accompanist.

Isabel Richardson Molter, dramatic soprano, gave a charming program in the concert hall of the Birmingham Conservatory of Music. The appreciative audience forced her to respond to many recalls. Harold Molter was her accompanist.

The Salzedo Harp Ensemble opened the concert course of the Birmingham Music Study Club with a delightful concert in Phillips Auditorium. A large and appreciative audience greeted the performers.

The Birmingham Music Teachers' Association has begun a very active year under the leadership of Sara Mallam, newly elected president. Other officers of the Association are Mrs. E. L. Carter, vice-president; Mrs. Guy C. Allen, recording secretary; Alice Graham, corresponding secretary; Lotta Belden, treasurer. Chairman of standing committees are: artist, Mrs. Burr Nabors; membership, Marjorie Carpenter, active, Louise Collins; associate, Mrs. E. C. Jordan; program, Mrs. C. W. Phillips; publicity, Mrs. George H. Randall; social, Mrs. W. L. Kroh; printing, Mrs. E. T. Rice; library, Guy C. Allen. Chairman of special committees are: radio in schools, Lovela Hanlin; radio broadcast, Mrs. J. W. Luke; programs for industrial school, Mrs. W. C. Vail; church musicians' directory, Mrs. Oliver Gailifoux. The Association presented a program of music by Franz Schubert, commemorating Schubert week here, in the Art Gallery of the public library. The concert was very largely attended. Those taking part on the program were: Sara Mallam, who gave a talk on Schubert, the Man and the Musician; Ivy Peral Ray, Florence London; Lucy Stevens; La Verne Brown; J. Patrick Denton, tenor; Olive Cheek Humphrey, soprano; Ruth Garrett; Nell Esslinger, contralto; Mildred Adams, Marjorie Carpenter, Sara Mackenzie; Ethelyn Hayes Randall, soprano; Mrs. C. W. Phillips, Mrs. Robert Newman, and Florence Gray Patton, accompanists.

Elizabeth Gussen, who recently returned from a year of study in Berlin, was presented in recital by the Birmingham Conservatory of Music. A large audience attended the recital. Miss Gussen played extremely well and showed marked improvement and development in her performance. She was assisted on the last half of the program by her mother, Edna Gockel Gussen.

Ethelynde Smith, soprano, was presented in concert here under the auspices of the Masonic Order in the Temple Auditorium.

A series of carillon recitals, honoring the memory of J. Frank Rushton, a civic leader of this city, was given from the tower of the "Old First" Presbyterian Church, by Frederick Locke, noted carillonneur, of Morristown, N. J. These memorial bells were cast in Loughboro, England, and Birmingham is justly proud of her carillon. The recitals were very beautiful, and held throngs of people standing on the streets to hear them.

Angeline McCrocklin, contralto, was presented in recital by the Allied Arts Club of the First Baptist Church.

A. G.

(CLEVELAND INSTITUTE NOTES)

**Cleveland, Ohio.** A program of all Bach numbers which was played so superbly that it left the audience abso-

lutely free to comprehend the beauties of the composer, marked the fifty-fourth faculty recital of the Cleveland Institute of Music. It was a program presenting three of the most distinguished Institute faculty artists, Andre de Ribautpierre, Josef Fuchs and Arthur Loesser.

Those whose sympathies are deep-rooted enough to embrace that remote period when music was still in a glorious state of adolescence, enjoyed a real treat when the St. Ann's choir sang a William Byrd Mass as the program of the Comparative Arts Course at the Cleveland Institute of Music. If there were any present whose interest in this early phase of the art had not been aroused they could not fail to have been agreeably impressed and enlightened. The generating force of any outstanding artistic manifestation can usually be traced down to a single individual. In this case it happens to be Edgar Bowman, whose untiring and intelligently directed efforts have made the St. Ann choir what it is.

Beryl Rubinstein reached a new pinnacle of popularity in Cleveland in his all Schubert program given at the Cleveland Museum of Art to an audience that so overtaxed the capacity of the music hall that he was forced to consent to repeat his program a second time, that same evening, to the large numbers who could not get within hearing of the concert. It was a program to tax the physical strength of the brilliant young pianist, but one with which his genius was easily able to cope.

**Lewiston, Me.** The fall musical season opened with a concert by the Parker Glee Club, directed by Allen Winslow. There was a fine program, beautifully balanced and outstanding in perfection of shading. The soloist was



"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
"Among the most interesting of contemporary artists."—New York Herald (Paris).

Gladys Russell Cook, a fine, warm-voiced soprano of Portland. Among her selections were Verdi's Ernani in volani. There was an excellent group of old lullabies in French and Italian, and a group of modern songs in English. The big number was the singing of Schubert's Omnipotence by the club and Mrs. Cook. George Bower, well known pianist, accompanied the club, while Mrs. Davis, Maine Music Festival accompanist, played for Mrs. Cook.

L. N. F.

**Long Beach, Cal.** A packed house greeted Louis Graveure, tenor, when he appeared at the Municipal Auditorium. Among her selections were Verdi's Ernani in volani. The program opened with Ombra mai fu (The Largo from Xerxes), Handel, finely interpreted. There were four arias, from Rigoletto (Verdi); Manon (Massenet); Faust (Gounod) and L'Elisir d'Amore (Donizetti). Hungarian, Welsh, Irish and Vermont folk-songs were delightfully presented, the last one, The Bird's Courting Song, which Mr. Graveure told of singing at a recent White House function when President Coolidge smiled, the only time he did so during the entire evening. Some of the especially pleasing numbers were Pleading (Edgar Elgar); Songs My Mother Taught Me (Dvorak) and J'ai dit aux étoiles (Pardilhe). Numerous encores were given. Mrs. Hennion Robinson was the able accompanist.

Louisa Espinal gave a program, called Song Pictures of Spain, before the Polytechnic High School students, at two assemblies. She was accompanied by Nina Herschel, pianist-accompanist.

The theme for the study section of the Woman's Music

Club was Opera, Italian and French. Mrs. Wilbur R. Kimball was the leader. Leonard J. Walker, director of the Long Beach Symphony Orchestra, discussed Berlioz and the Improved Technique of Orchestration. Illustrations were given by Elizabeth O'Neil, pianist, and Genevieve Marshall, soprano. A. M. G.

**New Market, Va.** The Music Lovers Club of New Market, assisted by Dr. Schvanenfeld, tenor; Virginia Rath, Harrisonburg; Mrs. Spiker, Woodstock; Mrs. George Ring, Edinburg; Frances Calvert Thompson, New Market, gave a beautiful program of Schubert's compositions. A large and appreciative audience from many adjacent towns was present.

The third annual convention of the fourth district of the V. F. M. C. met at Handley School auditorium, Winchester. Frances Calvert Thompson is president. Mrs. John Buchanan gave an inspiring address on Federator and its ideals. Many interesting talks on club work and music illustrations followed. The afternoon was given over to junior work. A memory test conducted by Mrs. F. C. Thompson for all juniors proved interesting. The state meeting in Fredericksburg will take place in April. F. C. T.

**Portland, Ore.** Steers and Coman presented Elsa Alsen, soprano, in recital at the Public Auditorium. First came four songs by Schubert, followed by Kathleen Lockhart Manning's Autumn Leaves, Frank La Forge's Hills, and other musical gems. The large audience clamored for many extra songs. Claire Mellonino played the accompaniments.

Portland's justly popular male chorus, the Apollo Club, William H. Boyer, director, offered the first program of its twenty-first season in the Public Auditorium, with Marjorie Dodge, soprano, as guest artist. Miss Dodge, who was overwhelmed with applause, sang an aria from Massenet's Herodiade, and songs by Mozart, Strauss and Tosti. Some of the club's best work was done in the Bach-Gounod Ave Maria, in which Miss Dodge assisted. Cesar Franck's Chorus of Camel Drivers also pleased the happy audience. Ralph W. Hoyt presided at the municipal organ, while May Van Dyke and Edgar E. Coursen served as piano accompanists.

Louise Arnoux, mezzo soprano, appeared in the Ruth Creed series of matinee musicales at the Multnomah Hotel and was received with marked favor. Myron Jacobson officiated as accompanist.

James Stevens, baritone, a newcomer, gave a delightful concert in the Woman's Club House. Christian Pool, cellist, and Matt Howard, accompanist, assisted. Mrs. Warren E. Thomas had charge of the concert. J. R. O.

**San Antonio, Tex.** Fritz Kreisler was presented by Edith M. Resch in a recital which will live long in the hearts of the great audience who heard him. Carl Lamson, who has been with him for many years, was the excellent accompanist.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, at the first soiree musicale of the season presented the prize-winning compositions in the annual competition for Texas composers. Mrs. L. L. Marks was chairman of the competition and the judges were Ethel Leginska, piano; Frank La Forge, voice, and Howard Hanson, violin. The successful contestants and the titles of the prize winning compositions were as follows: John M. Steinfeldt (piano), A Thought in the Alamo; Stella Stacey (violin), Caprice Espagnole; and Mrs. L. A. Mackay-Cantell (voice), De Rain Misery, male quartet. The performers were: John M. Steinfeldt, Mrs. Ray Eysen, of Dallas; and a double male quartet—first tenors, E. H. Lowes, Marvin McGee; second tenors, M. T. Wells, Lee Howell; first bass, W. H. Bryan, Howard Utes; second bass, Elbert Myers, Paul Melenbruch.

The prizes consisted of one hundred dollars each. Louisa Bononcini-Lauro, soprano, appeared in an interesting and entertaining program, ably assisted by Ira Mae Nethery, harpist and teacher at St. Mary's Academy, in Austin; and Agnes Sanchez, pianist. Mme. Bononcini-Lauro sang numbers by Gluck, Tosti, Paisiello, Puccini (2), Otero, Espartero de Rubertis, Tagliaferro (2) and Schreier-Bottero, displaying a lovely quality of tone, fine technique and musicianly understanding. Of special interest was the last group, sung in Neapolitan dialect, with accompaniment of guitars and mandolins by Eulalio Sanchez, Felipe Rodeiguez and Margarito Rivas. Miss Nethery's selections were by Tesechi, Hasselman, and a Russian folk song, all given with her customary fine tone and brilliant technique; Mrs. Sanchez contributed the always enjoyable Capriccio Esagnol (Moszkowski), which was excellently played. Before her study in Italy, from which she has just returned, the singer was a pupil of Mary Stuart Edwards, well-known teacher of this city. S. W.

(Continued on page 17)

# REINALD WERREN RATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

HARCUM SCHOOL

EDITH HARCUM—PIANIST  
Head of the School  
Bryn Mawr, Pa.

George Boyle—Piano  
Mischa Mischakoff—Violin  
Concertmaster Philadelphia Orchestra

Philip Cook—Singing  
Willem Van der Burg—Cello  
Solo cellist Philadelphia Orchestra

# LEVITZKI

# ALMA PETERSON

Private Address: 3020 Sheridan Road, Chicago, Ill.

## PIANIST

Season 1927-1928 In Europe  
In America from January, 1929

Concert Management: DANIEL MAYER, Inc.  
1516-17 Steinway Hall, 113 West 57th Street, New York  
Steinway Piano Ampico Recordings Columbia Records

## SOPRANO

Chicago Grand Opera Company,  
Cincinnati Grand Opera Company,  
Philadelphia Civic Opera.

Mgt. National Broadcasting and Concert  
Bureau  
711 Fifth Ave., New York City



## Music Notes From Coast to Coast

(Continued from page 16)

**San Francisco, Cal.** Until one evening recently when Dino Borgioli walked on the stage of Scottish Rite Hall he was unheard of in this vicinity. Today his name is being favorably mentioned in musical circles throughout the city. Under the management of Frank W. Healy, Mr. Borgioli gave a recital and proved to be an Italian tenor of a fine order, possessing all the qualities that create the atmosphere for a delightful recital—a charming stage presence, a beautiful voice of natural quality, and a technic admirably adapted to operatic music and songs of a lyric character. In his first group, which included Giordani's *Caro Mio Ben*, Caccini's *Amarilli mia bella*, and Gluck's *Spiegel Amate*, Mr. Borgioli did some of the most exquisite singing of the evening, with fine restraint, artistic phrasing and a care for expression. The audience was stirred to demonstrative enthusiasm. Mr. Borgioli sang two arias, one from the *Barber of Seville*; the other, *The Dream*, from Massenet's *Manon*. The latter gave rare pleasure, for Mr. Borgioli sang it with such sweetness of tone and such understanding that it reflected the very soul of the artist. Encores were called for and encores were given, and everybody was happy. The assisting artist on the program was Vivian Baxter, a soprano with excellent vocal material, who, with further study, will no doubt develop into a pleasing artist. Benjamin S. Moore played uncommonly fine accompaniments.

The Coleridge-Taylor Choral Club, a Negro choir of thirty voices directed by Ethel R. Clark, was heard by a large audience in Scottish Rite Hall in a program devoted for the most part to Negro spirituals. This attraction was presented to the musical public through the San Francisco branch of the Wolfsohn Musical Bureau of New York, Inc.

A novel and interesting program devoted entirely to modern compositions was interpreted by Rose Florence, mezzo-soprano of distinction and one of San Francisco's foremost pedagogues, and Christine Howells Pfund, flutist. These artists proved a most delightful combination and were heartily endorsed by an intimate audience that attended the Ida Gregory Scott Fortnightly concert.

The Cora W. Jenkins School of Music in Oakland has been sponsoring a number of attractive musicales during the season, to which invitations have been issued to prominent musicians on both sides of the bay. The faculty of this conservatory is composed of some of the leading artists and teachers residing in this vicinity. It is, therefore, not surprising to note that whenever a program is presented under the auspices of the Cora W. Jenkins School of Music it is of the very highest standard.

Maier and Pattison will always remain inseparable in the minds of music lovers. In Dreamland Auditorium they

gave fresh evidence of the fact that they have brought the art of playing on two pianos to the very highest point of perfection. Their genius in this field was eloquently demonstrated in a characteristically interesting and well contrasted program that included compositions by Chopin, Franck, Bach-Bauer, Saint-Saens, Rachmaninoff, Pattison, Chopin-Maier, Stravinsky and Hutcheson. The ensemble of these two musicians is as nearly perfect as it is humanly possible to achieve; their balance is exact; their control of dynamics marvellous; their tone quality of immeasurable richness; their interpretations an example of two musical intellects that function as one. Especially beautifully played was the Saint-Saens *Variations on a Beethoven Theme*. It flowed from their fingers, a golden and jeweled stream, scintillating, rippling, purling. Again San Franciscoans sat at the feet of masters of music, two figures whose position in the world of music is unique. This was the third attraction in Selby C. Oppenheimer's Concert Course.

While Maier and Pattison were playing at the Dreamland Auditorium, Robert Pollak, head of the violin department of the San Francisco Conservatory of Music, was giving his first recital of the season in Sorosis Hall. As it was necessary to attend both events, only a half of each program was heard. Assisted at the piano by Elizabeth Alexander, Mr. Pollak played the following works: *Chaconne* (Vitali), *G minor concerto* (Bruch), *Second Sonata for violin alone* by Max Reger, first time in San Francisco, *Romance* (Sinding), *Tambourin Chinois* (Kreisler). Robert Pollak again manifested that he is unquestionably one of the enjoyable violinists of the day. From his instrument he draws a large, warm, vibrant tone, and besides his brilliant technic, accurate intonation and admirable bowing, he possesses rare musicianship and sympathetic understanding, all of which make his violin playing of the very first quality. His numbers were beautifully set forth; as a matter of fact, Mr. Pollak delivered some of the finest playing he has ever presented in San Francisco. C. H. A.

**Seattle, Wash.** The third of the children's concerts was given at the New Orpheum. If it is possible to judge the unbounded enthusiasm of these young folks, one would unhesitatingly say that this concert, devoted entirely to program music—such as Anitra's Dance of Grieg—was the best yet. However, the enthusiasm which these youngsters display is so contagious that it can be construed to mean one thing at least—namely, it was excellent, and inspired many a one present to do better work in his own music study, to a greater interest and understanding of music. Mr. Krueger's talks preceding each composition are always the high-light of the concerts.

Two of Jacques Jau-Jerville's pupils, Herbert Bartlett, tenor, and Kenneth Atkins, bass, have been engaged by the Rose Marie Co., of New York. They were both engaged during the company's appearances in Seattle.

The seventh annual Seattle Composers' Concert, sponsored by the Seattle Clef Club, was given at the Chamber of Commerce. The concert was devoted to songs, piano solos and a cello sonata, and proved conclusively that the compositions from local pens are worthy. Annar Jacobsen, Adelina C. Appleton, Carl Paige Wood, Katherine Glen,



MISCHA LEVITZKI  
meets the pigeons at Venice on his tour of Italy.

Edouard Potjes, Daisy Wood Hildreth and George F. McKay each had compositions represented.

The annual series of concerts given by the Spargue String quartet is now under way. The first concert, devoted to Haydn, Schubert and Bridge, was given at the Olympic.

The Seattle Philharmonic Society, under the directorship of Alexander Wallace (who also appeared as a soloist), gave Handel's *Judas Maccabaeus* November 26. The Chorus numbers sixty-five, all well chosen and intelligently trained.

At the University Temple, Fernando Germani, twenty-one-year-old Italian organist, gave a remarkably entertaining organ recital.

Louise Van Ogle recently gave the first of an extended series of Opera Reviews at the Olympic. Her review on this occasion covered the widely known and much talked of *The Egyptian Helen* of Richard Strauss. J. H.

# HENRY CLANCY—Tenor



## Press Comments—Festival Appearances

Spartanburg, S. C., Festival—"Gained heartiest applause of evening. Voice truly a delight."—*Spartanburg Herald*.

Ottawa, Can., "Judas Maccabeus"—"Sang with exceptional purity of voice and distinctive style."—*Ottawa Journal*.

Hartford, Conn., Oratorio Society, "Hora Novissima"—"Sang with excellent style and beauty of voice. Received vociferous applause."—*Hartford Times*.

Fitchburg, Mass., Choral Society—"The exquisite sweetness of his rich tenor voice, the ease with which he sang and the clearness of his diction made his appearance a notable one."—*Fitchburg Sentinel*.

## Festival Engagements for 1929—Now Booking

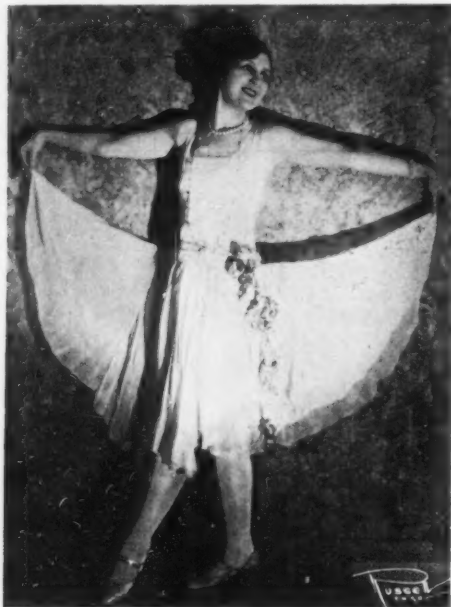
Exclusive Management: Walter Anderson, Inc.  
5 Columbus Circle, New York City

**Libushka Bartusek, Diseuse**

"There is but one thing harder to live down than having been a Ziegfeld Follies' beauty, and that is, having been a dancer and then aspiring to the career of a singer."

Thus runs the lament of Libushka Bartusek, formerly premiere travestie of the Chicago Grand Opera and now heading the ballet department of the Chicago Musical College.

However, all this activity in one direction, namely, terpsichorean expression, has not dampened the ardor of Libushka's innate love of expression through the medium of the word spoken and sung, and the years spent in improving the agility of her feet and the feet of others have been devoted to the cultivation of her voice as well. Under the tutelage of Mme. Herman Devries, Libushka Bartusek has developed into something unique as an artist—a diseuse—



LIBUSHKA BARTUSEK

a "Chicago Yvette Guilbert," one distinguished critic called her—a singer of story-songs and interpreter of character songs embracing the languages of eight countries. Needless to say, this art of folk-song interpretation cannot but be greatly enhanced by the background of perfectly coordinated gestures that are a dancer's by divine right (and good hard work), and the authentic costuming that a dancer respects as one of the unwritten laws of the theater has rather helped than hindered in gaining a perfect ensemble.

Still this same ability to dance has been the obstacle that constantly confronts her, for no matter where she goes or how well she sings, the fact that she was once a prima ballerina makes it difficult for the public to realize that she can be a genuine artist in anything but dancing.

**Dai Buell Again in Chicago**

November 4 was the date of Dai Buell's Chicago recital, when the gifted Boston pianist received warm praise from the critics. Said Glenn Dillard Gunn in the Herald and Examiner: "Dai Buell, energetic American pianist, gave a fluent, clean-cut, sharply accented account of the charming B flat Partita of Bach, which she treated, quite properly, as a bright and spirited suite of dances. Fleet fingers and delicately emphasized rhythms marked her account of a Caprice by Scarlatti."

The following is an excerpt from Grace Moore's review in the Tribune: "Miss Buell played her chosen numbers in good style with intelligence and taste." Maurice Rosenfeld

in the Daily News was none the less favorable: "Dai Buell, a Boston pianist, who has visited here on several occasions, was playing the B Flat Partita by Bach during her recital when the Playhouse was visited yesterday, and there was an easy technical style, a certain facility, and an unrestrained manner in her playing of this and also of the Scarlatti Capriccio. She pleased her audience with her fluent manner."

"The Bach Partita was neatly played," was the opinion of Karleton Hackett in the Post, while Eugene Stinton in the Journal commented: "She gave a performance delightfully neat and spirited." Herman Devries in the Evening American wrote: "She is so popular here and her art is so familiar to us that I need not record her usual success."

**Juilliard Graduate School Notes**

Reports are received frequently of recitals or debuts in the United States and abroad of students of the Juilliard Graduate School. During the winter William Beller, pupil of Josef Lhevinne for the past three years, was heard in recital in Grand Rapids, Mich., on November 2 and on November 30 in Waco, Texas.

Pearl Besuner, a pupil of Mme. Sembrich, who has also been at the Graduate School for three years, was scheduled to make her debut at the Metropolitan Opera Company in the role of Siebel in Faust on December 8. Miss Besuner won the Juilliard Dresden Opera Fellowship but did not take ad-

Juilliard Graduate School concerts will be given in the Engineering Auditorium under the direction of Albert Stoessel. It will be given by the entire String Orchestra of the Graduate School.

**Prof. Truck Pupils in Recital**

In the auditorium of Public School No. 217 in Brooklyn, on December 5, the pupils of Prof. A. H. Truck appeared in recital. Prof. Truck again proved his skill in developing talent in a short period of time. This was clearly indicated by the playing of all of his and his daughter's pupils who offered piano and violin solos.

The program opened with two selections by a six piece orchestra composed entirely of students. This was followed by a piano solo, Rachmaninoff's Prelude, by Stella Zietarska, and a violin solo by her brother, Rudolph Zietarski, Kujawiak (Wieniawski). Both brother and sister have only been studying with Prof. Truck for slightly over two years, and showed exceptional talent and technic. Miss Zietarska then played, with Julia Makowska, the Radetzki March, arranged for piano (four hands). Other solo numbers were equally well played by Eugenia Gudanowska, Dorothy Gross, Deborah Matlow, Sophia Zuriek, Lillian Zuriek and Miss Makowska.

Prof. Truck played the concerto by Hofmann with Miss Matlow. This concerto for two violins and piano was beautifully performed and well received. The selections given by



## MARION TALLEY

Direction  
**George Engles**  
711 FIFTH AVENUE  
NEW YORK CITY

Steinway Piano

© Lumina, N. Y.  
Victor Records



PROF. A. H. TRUCK

the orchestra included the Faust Waltz, the Light Cavalry Overture, the Calif of Bagdad, and the Poet and Peasant Overture. Prof. Truck will be remembered as being the only one in the United States having a diploma from the celebrated Jacob Dont.

**Annie Louise David Returning Soon**

Annie Louise David will fulfill a re-engagement at Stamford University on December 16, among the numbers on the program being Horatio Parker's Dream of Mary. Miss David is booked in Oakland on December 19, in a joint recital with Laurel Bias, after which she will leave for New York for additional engagements. She plays in Hartford, Conn., on January 22, at the Woman's Club.

**Darmstadt Hears New Heger Work**

DARMSTADT.—Robert Heger, conductor of the Vienna Staatsoper, has scored a notable success here with the first public performance of his new symphonic work. The first movement is dramatic in mood, the second a Perpetuum Mobile. R. P.

# DUVAL STUDIOS, Inc., NEW YORK—PARIS—MILAN

New York Studio: 707 Carnegie Hall—Tel. Circle 1350

## RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

BRUNSWICK RECORDS

## RIMINI



Mishken photo

MORIZ

## ROSENTHAL

"Greatest of the Virtuosi, he is also Poet and Profound Musician."—Chicago Herald-Examiner

**Celebrated Pianist**

Management: R. E. Johnston

1451 Broadway, New York

Knabe Piano

Ampico Recordings



## GRACEY

**BARITONE**

Philadelphia Grand Opera Co.

Exclusive Direction:

WALTER ANDERSON, Inc.

5 Columbus Circle, New York



### Butcher's Boar's Head and Yule Log Pageant to Be Produced Again

Frank C. Butcher, composer and director of the well known Boar's Head and Yule Log Pageant, announces that it will be produced again at Hoosac School, Hoosick, N. Y., in celebrating its thirty-seventh annual presentation. It will have all its wealth of traditional observance, beauty of medieval setting, and charm of music.

Among the many carols which are being sung are those which have earned an international reputation for their composer and the highest tributes to his skill in conveying the perfect simplicity of the English Carol and Folk Song to music made extremely interesting by modern treatment. Notably the Virgin and Child, The Cherry Tree Carol and Kings to Thy Rising (G. Schirmer, Inc., publishers), find a place on the service lists of an increasingly large number of churches of all denominations every Christmas.

Mr. Butcher is the composer of much church music, and concert notices testify to the fact that his secular songs also are considered a welcome addition to the programs of many notable artists. One song particularly, Heart of Me (Schirmer's), is considered by musical critics as a perfect example of the short song type.

Frank C. Butcher is an organist and choral director, and a boy choir trainer of wide experience. Educated at Canterbury Cathedral, England, he was a chorister for eight years and then became assistant organist at the age of fifteen. Before he was twenty-one he succeeded in obtaining the degree of Bachelor of Music at Durham University, and was awarded a diploma as a Fellow of the Royal College of Music, and a licentiate of the Royal Academy of Music.

Since his arrival in this country Mr. Butcher has been organist and music director of Hoosac School, and also St. Stephen's Church, Pittsfield, Mass., and he is now actively engaged in teaching in New York as well as being a conductor of large choral societies in Pittsfield and Westfield, N. J. Mr. Butcher's success in so many important fields of musical education has been a source of great pleasure to his numerous friends in the United States, and his future



FRANK C. BUTCHER

career as musician and composer will be watched with considerable interest.

### Constance Towne and Commonwealth Opera

The Commonwealth Opera Company met for the first time on December 11, since Mrs. Constance Towne, widow of the manufacturer of Yale locks, was elected to the board of directors.

Mrs. Towne reported to the board that Charles Edward Russell, author-publicist, and former managing editor of the New York World, has joined the Advisory Committee of the opera company, because of its being a non-profitable corporation, and it plans to give grand opera in New York City in English as well as in the original language at popular prices.

Charles Edward Russell's letter dated December 7 reads as follows:

My Dear Mrs. Towne:

I learn with satisfaction of your enlightened plan to give opera at a reasonable price in New York. The situation here in regard to music must arouse disgust in any person that believes in music as a means of grace and an asset in life. Things are now arranged so that only the rich can get this inestimable boon. In other words, they have it that don't need it and the poor can go hang. The consolidation of the Philharmonic and New York Symphony Societies has produced this condition in regard to orchestral music. I believe it has long existed in regard to opera. It is only in American cities that music is regarded as a thing of preferred stock to be run on the principles of an oil company. In Europe it is viewed as an indispensable part of the popular education and provided by the government. It is too much to expect that we shall reach this stage of civilization in the present generation, so the task must fall upon public spirited persons like you that have a horizon beyond the balance sheet. I earnestly wish you the greatest success. You will have plenty of trouble, first and last. I hope you will not mind that.

Yours very truly,

(Signed) CHARLES EDWARD RUSSELL.

"The American Orchestra and Theodore Thomas," written by Mr. Russell, won the Pulitzer Prize for 1928, as the best biography for the year.

### Walter Koons with Baldwin Piano Co.

Walter E. Koons has become associated with the Baldwin Piano Company as head of the Artists' Department activities in New York.

# LOUISE ARNOUX

A few headlines:

"LOUISE ARNOUX GETS OVATION"—Minnesota Journal, Victor Nilsson.

"LOUISE ARNOUX CAPTIVATES"—Minnesota Star.

"LOUISE ARNOUX EXCELS IN RECITAL"—Oregon Daily Journal, J. L. Wallin.

"LOUISE ARNOUX IS CHARMING"—Portland News, Emil Enna.

"FRENCH SINGER IS CAPTIVATING" (in costume recital)—Portland Telegram, S. Aubray Smith.

"FRENCH SOPRANO SCORES IN COSTUME RECITAL"—Morning Oregonian.

"LOUISE ARNOUX PLEASES WITH FINE VOICE AND ACTING."

"FINEST CONCERT HEARD IN BOISÉ FOR A LONG TIME."

"A VOICE OF EXQUISITE TONE AND QUALITY, A MERCURIAL TEMPERAMENT, STRONG DRAMATIC SENSE, FRENCH, HOW WILL THOSE WHO HAD THE PRIVILEGE OF HEARING HER, FORGET IT?"—Kamloops Sentinel, Mrs. White.

"There are few good costume recitalists, and there is only one Louise Arnoux."—Oregon Journal, J. L. Wallin.



#### Minneapolis Journal

"The English of Mme. Arnoux is exceedingly picturesque, and so are her costumes. Her first group included four Musorgsky done in very musical and distinct Russian, while her costume embraced the scarlet sarafan, famous in song and legend. The remarkable intelligence and pliability of the singer's impersonations fascinated at once, and gave life and vividness to the often awkward musical settings of Musorgsky. In a group of rustic songs of modern art form in French, the singer was more perfectly at home with her mimicry and peasant costume La Bresse. The animal pictures from Chabrier and Pienne were as amusing as the Laparra ironic songs were amazing.

Perfectly irresistible was Mme. Arnoux in Ravel's 'Nicolette.' 'Epatante' is the word for the singer's final group of legends and fables from Bressane and Limoges."—Victor Nilsson.

#### Minnesota Tribune

"Louise Arnoux appeared at the Art Institute Saturday evening under the auspices of the Pro Musica Society.

This is not a style review, but much may be said of the various costumes worn by the singer.

Her songs were interpreted with ability, with a happy faculty for characterization and with appreciation of their literary and musical content. In the French group there were elasticity of expression, delightful whimsicality, telling vocalism, and a mood for each song that completely comprehended its character."—James Davies.

#### Morning Oregonian

"Miss Arnoux has a charming soprano voice which she uses with keen intelligence. She always 'acts' her songs vividly and artistically, as if she were on a theater stage, with scenery and stage glamor to help her. She is also a mistress of the difficult art of facial expression, and is evidently an actress of experience and marked talent."

#### Portland, Ore., News

"The second presentation of Ruth Creed matinee musicales, introducing lovely Louise Arnoux to Portland took place Thursday afternoon. Mlle. Arnoux' program proved one of the most enchanting we have ever heard.

It is just a bit difficult to catalog Miss Arnoux' gifts as to importance, for she has been bountifully endowed. Lovely and charming in personality, a most captivating singer, and a consummate actress, Miss Arnoux offers a most distinctive program.

Her songs are unusual and refreshing, and with a background of radiant personality clothed in exquisite costumes, the soloist completely enthralled the enthusiastic audience that filled the Multnomah ballroom."—Emil Enna.

#### Portland, Ore., Telegram

Nov. 15, 1928.

"Louise Arnoux, mezzo-soprano, quite captivated her audience Thursday afternoon in her costume recital in Multnomah hotel ballroom. The art of this French singer, who appeared as the second attraction on the Ruth Creed Matinee Musicales, is something unusual in the line of musical interpretation.

Not only with her voice, which is of fresh and lovely quality, but also with her facial expression, and graceful gestures, she created the musical atmosphere of the songs she sings. Miss Arnoux is a versatile artist, and while most of her songs were French, she proved her ability to interpret the spirit of other nations in her Russian group and in De Falla's 'Seguedille,' which was one of the most interesting things she sang."—Susie Aubrey Smith.

#### Portland, Ore., Daily Journal

Nov. 15th.

"An artist from her finger tips is Miss Louise Arnoux, French mezzo-soprano, who was presented in costume recital Thursday afternoon at Multnomah hotel ballroom in the Ruth Creed matinee musicale series. Those who missed it have reason for genuine regret, for there are few really good costume recitalists, and only one Louise Arnoux. Four distinct periods were interpreted by Miss Arnoux, each represented by a different colorful picture. Miss Arnoux, for all her dramatic ability, would not be the unqualified success that she is in her chosen field, if it were not for her beautiful voice, trained to the finest degree."—J. L. Wallin.

#### Montreal, La Patrie

"De fait, Mlle. Arnoux joint à son art du chant qui est bien delié à sa voix étendue et d'une solide texture de mezzo-soprano, un talent de diseuse, un sens dramatique que l'on rencontre rarement réunis. Ces qualités scéniques lui permettent de jouer ce qu'elle chante et de rendre, par le inflexion de la voix, par les nuances de la diction tout autant que par sa mobile physiognomie et son geste particulièrement expressif, les sentiments divers qu'expriment les chansons de genre où elle excelle. Disons expressive dont le geste, ce qui est rare, ne s'ajoute pas au texte, comme un agrément superflu, mais fait corps avec lui, le complète en quelque sorte. Mlle. Arnoux est aussi une chanteuse dans l'habituelle acception du mot. Elle l'a manifesté notamment dans 'Triste est le stuppe' de Gretchaninoff, qu'elle a chanté avec une grande intensité, et dans 'Kopak' où elle a fait preuve d'une grande souplesse vocale et interprétative. Mlle. Arnoux connaît toutes les ressources de son art et en a tiré un fort heureux parti."—Jean Nolen.

Management: BOGUE-LABERGE, Inc., 130 West 42nd St., New York City.

# La Argentina Captivates Audience in First Appearance in Chicago

Rita Neve in Delightful Recital—Delamarter Takes Conductor's Stand in Chicago Symphony  
Concerts—Talley and Walska Recitals Postponed—Other  
Important News

CHICAGO.—Crowding a theater to capacity upon first appearance in heretofore unconquered territory is a rare accomplishment these days when only a few of the great artists whose names are household words can be credited with the "Sold out" sign. Yet, La Argentina, practically unknown here, save for the echoes of her success in the East, came to the Studebaker on Sunday afternoon, December 9, for a recital of Spanish dances and there was not a vacant seat to be had long before that date. This fascinating creature with her bewitching castanets is a unique artist, with her grace, charm, expressive face, arms and hands, and remarkable gift of making castanets almost human. That she captivated her listeners from the start goes without saying, and that a return engagement is announced for December 30 is good news for all those unable to obtain seats at the first recital.

## JAN CHIAPUSSO

Jan Chiapusso, pianist, gave a second Chopin recital at the Playhouse on December 9.

## RITA NEVE

At the Goodman on the same afternoon, Rita Neve strengthened the good opinion made at her first Chicago appearance earlier in the season. Her program of Rameau-MacDowell, Schubert, Chopin, Norman Demuth, Leo Livens, Julian Clifford, Frank Bridge, John Ireland, Josef Holbrooke, Frederick Longas and Schubert-Tausig numbers served well for the display of her pianistic qualifications and brought her the hearty approval of the listeners.

## DELAMARTER DIRECTS SYMPHONY CONCERTS

Conductor Frederick Stock is having a well earned vacation this week and his able assistant, Eric DeLamarter, has presided over the activities of the Chicago Symphony Orchestra in his absence. DeLamarter conducted all three series of concerts during the week, the first of which, on Tuesday afternoon, December 11, brought Remo Bolognini, second concertmaster of the orchestra, as soloist.

It is no simple matter to step into the shoes of the chief, particularly when that chief is a favorite with the patrons, but Eric DeLamarter, a splendid musician and conductor of ability, fulfilled the task with fine success. He led the orchestra through readings of the Berlioz Le Carnaval Romain, Chausson B flat major Symphony and Rimsky-Korsakoff Capriccio Espagnol that revealed the skillful conductor and brought much well merited applause. Under his baton the orchestra also gave admirable support to the soloist in the Viotti Concerto for Violin, of which Bolognini gave an unusually fine performance.

Then on December 13, DeLamarter presided at the conductor's stand for the seventh popular program of the season.

The Friday-Saturday program was the severest task of all, for the Friday afternoon patrons are the regular ones who subscribe year in and year out and are inclined to be somewhat blasé. That DeLamarter met their exacting de-

mands was evidenced by their applause throughout the afternoon when he and the orchestra gave admirable performance of the Mozart Marriage of Figaro Overture, the eighth Beethoven Symphony and Tchaikowsky's Marche Slave. Fortunate indeed, is the Chicago Symphony in having such a capable and reliable assistant conductor as Eric DeLamarter.

Fernando Germani, erstwhile official organist with the Augusteo Orchestra of Rome, was the soloist, and in Casella's Concerto Romano and Christmas rhapsody by Amfiteatrov, he proved a virtuoso. He was so well liked by the listeners that their insistent demands brought an encore, thereby shattering the no-encore rule.

## BRAHMS QUARTET

The four lovely young women forming the Brahms Quartet afforded an audience much pleasure at Kimball Hall on December 12, in a well arranged program, which they sang charmingly and with fine taste.

## AMERICAN CONSERVATORY NOTES

The annual mid-winter concert, by artist students and full symphony orchestra with Adolf Weidig conducting, will be given at Orchestra Hall on February 4. Artist students to appear in arias and concertos will be selected by contest, with prominent musicians not connected with the conservatory acting as judges in the finals. The contest will take place in January.

Louise Winter, of the voice faculty, was the soloist at the Kimball Hall noonday concert on December 14. Her program included the Panis Angelicus by Cesar Franck, in which number Kenneth Fiske, of the faculty, played the violin obligato, and Allen Bogen the organ accompaniment. Jacob Hannemann, of the conservatory staff, played the piano accompaniments.

The Christmas vacation will extend from December 23 to December 30, inclusive. The regular Saturday afternoon programs in Kimball Hall and the pedagogy and music history lectures will resume on January 5.

Following are some recent conservatory recitals: December 12, dramatic pupils of Esther Sachs, in Studio Theater; December 12, voice pupils of Elaine De Sellem, at Conservatory Hall; December 13, piano pupils of Madeline Seifer, at Conservatory Hall; December 15, piano pupils of Bernice Viole, at Conservatory Hall.

Marie Dale, class of 1927, public school music, is director of music at the State Teachers College, Columbus, Miss.

Albert Scholin, alumnus of the conservatory, who conducts private studios and fills the position of organist and choir director at the First M. E. Church at Waterloo, Ia., was a recent visitor.

Dorothy Lankard, a former conservatory student, is teaching piano at the Margaret Gessler Studios at Honolulu.

Alice Jefferson, former pupil of Henriot Levy, is a member of the piano faculty at the Kansas State Agricultural College, Manhattan, Kans.

Florence Shirley, who was graduated from the conservatory, teaches piano in William Woods College, Fulton, Mo.

## ANDRE SKALSKI PUPILS HEARD

A group of pupils from Andre Skalski's studio presented a fine recital on December 12 at Sherwood Recital Hall. Aune Huhta, Paul Anderson, Ruth Robbins, Page Mergenthim, Edmund Niklewicz and Clara Siegel, were the students participating; all reflected credit upon their able teacher.

## CHICAGO MUSICAL COLLEGE NOTES

For the advancement of those students who have shown a real interest in the philosophical and psychological side of musical study, especially in the class of history, appreciation and aesthetics conducted by Herbert Witherspoon, several evening meetings have been arranged, so that all the

students and Mr. Witherspoon might unite in a discussion of these very interesting subjects. The first meeting was held in the Witherspoon studio on December 5, and proved that there is a very strong interest among American students in music as a means of higher cultural and intellectual development. The discussion centered upon several interesting points, and five students were selected to open the debate at the following meeting on December 19. These meetings will probably become an integral part of the student life of Chicago.

Lucille Meusel, former artist pupil of Herbert Witherspoon, and now one of the sopranos of the Chicago Civic Opera Company, appeared in song recital for the Ideal Club at the Blackstone Hotel, December 6. Miss Meusel was accompanied at the piano by Helen Wolverton, a member of the vocal faculty and assistant to Mr. Witherspoon.

Alvina Palmquist, contralto, pupil of Herbert Witherspoon, and Vera Bradford, pianist, pupil of Rudolph Ganz, gave a joint recital at the North Shore Hotel, Evanston, on December 9.

Ruth Bodell, former artist pupil of Herbert Witherspoon, is now appearing in a leading part in Blossom Time at the Studebaker Theater, Chicago.

Lydia Mihm, artist pupil of Isaac Van Grove, has just completed a two weeks' engagement at the Publix Theater in Minneapolis.

Florine Thomas, soprano, pupil of Herbert Witherspoon, was soloist at the Grand Opera Restaurant, December 2.

Anna Hash, soprano, pupil of Herbert Witherspoon, appeared in song recital at Sheboygan, Wis., on November 26. Mrs. Hash is also doing excellent work as choir director of the Plymouth Congregational Church at Fond du Lac, Wis.

A miscellaneous program was given in Central Theater, (the College theater) on December 16, by the following artist pupils: George Kalmus, pianist, pupil of Troy Sanders; Orissa Matheson, pianist, pupil of Maurice Aronson; Lydia Mihm, soprano, pupil of Isaac Van Grove; Dolly Nichols, contralto, pupil of Graham Reed; Clifford Bair, tenor, pupil of Herbert Witherspoon; Veda Proctor, pianist, pupil of Eugen Putnam; Letz May Robinson, violinist, pupil of Leon Sametini; Adeline Clarke, soprano, pupil of Herbert Witherspoon.

## WALSKA AND TALLEY FLU VICTIMS

The scheduled concerts of Ganna Walska at Orchestra Hall (December 15) and of Marion Talley at the Auditorium (December 16) have been postponed, both songstresses having fallen subject to the "flu."

## BUSH CONSERVATORY NOTES

Harmony and theory classes for all pupils of the junior department show a large enrollment. The instructors who are successfully in charge of the work are Florence Howe, Alice Perelgut, Blossom Le Mieux, Bernice Peck, Mary Grote, Eugenie Limberg and Alice Thompson.

Herbert Witherspoon has included Mid-October by Robert Yale Smith in his latest bulletin of modern and classic songs, and sent to the publishers a note of commendation on this number.

Rehearsals are in progress for Midsummer Night's Dream, which will be presented at the Eighth Theater on February 14. Richard Czerwonky will conduct the Bush Conservatory Orchestra in the Mendelssohn music written for Shakespeare's play, Edgar Nelson has the vocal coaching in charge and Polly Gertz is training the students in special dances for the production.

On December 2, the junior orchestra, conducted by Ebba Sundstrom, gave a program at the Wellington Avenue Congregational Church, where Keith Holton is organist and director of music.

Madge Van Dyke was soloist at the meeting of the Von Mickwitz repertoire club on December 1.

A fine course of study has been planned for the junior piano department of Dean Edgar Brazelton and Eva J. Shapiro, head of the junior piano school. Pupils of Bernice Peck, Helen Herscheid and Bloss Le Mieux showed remarkable progress in the examination conducted on December 2 by Miss Shapiro.

Palmer Myran is making great strides with his junior and senior high school bands at Michigan City, Ind., and was recently complimented highly for the splendid showing made by his band at a parent teachers meeting.

Charlotte Holt, soprano pupil of the conservatory, was soloist at the Playmaker's Shop on December 1. She was accompanied by Helen Wilson. JEANNETTE COX.

## Saminsky's Works in Demand

Lazare Saminsky's second symphony is to be performed this winter at Moscow under the direction of George Scheider, and his third symphony at Monte Carlo under the direction of Michel Steiman. This symphony is published in the Universal Edition of Vienna which has also just issued two of Saminsky's song cycles, The Lying Day and Six Songs of the Russian Orient. Saminsky's Litanies of Women will be given under his direction at the League of Composers concert, December 19. The Emanu-El Choir, of which he is the conductor, will give its annual concert in January.

**FRANCESCO DADDI**  
Of Chicago Opera Association

SPECIALIST IN VOICE PLACING—FUNDAMENTAL TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS  
129 Fine Arts Building, Chicago, Ill. Harrison 5755

**PALMER CHRISTIAN**  
ORGANIST  
University of Michigan

Address: University School of Music - Ann Arbor, Mich.

**VITALY SCHNEE**  
PIANIST

3216 Fullerton Ave., Chicago Phone 8258 Albany

**MARION McAFEE**  
Soprano

NOW IN LONDON  
Management: Ibbs & Tillett, 124 Wigmore Street, W. 1

**Mr. and Mrs. HERMAN DEVRIES**

The Art of Singing—Opera—Oratorio—Recital

528 FINE ARTS BLDG., CHICAGO  
Telephone Harrison 3766  
STUDIOS 1548 CONGRESS HOTEL, CHICAGO  
Telephone Harrison 3800

**EDOUARD COTREUIL**

Leading Basso-Baritone Chicago Civic Opera Company

**ANDRÉ SKALSKI**

CONDUCTOR—PIANIST

MASTER PEDAGOGUE LECTURE-RECITALIST

OF INTERNATIONAL REPUTATION

300 Fine Arts Building Chicago, Ill.

**VITTORIO TREVISAN**

OF CHICAGO OPERA ASSOCIATION

Vocal Studios:

400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

**Dr. J. LEWIS BROWNE**

DIRECTOR OF MUSIC

Chicago Public Schools

**EDGAR NELSON**

Coaching, Oratorio and Vocal Repertoire

BUSH CONSERVATORY 839 North Dearborn St., Chicago

**HOWARD WELLS** Pianist and Teacher

"The Pianist's Thumb" and "Ears, Brain and Fingers"  
508 Fine Arts Bldg. Chicago, Ill.

**EMMA CANNAM**

SOPRANO

CONCERT—RECITAL—ORATORIO

825 Orchestra Building Chicago

**GRACE WELSH**

PIANIST—COMPOSER

500 Kimball Building Chicago

**Mme. ELLA SPRAVKA**

PIANIST—ENSEMBLE

BUSH CONSERVATORY

Personal Address: 840 ROSCOE STREET, CHICAGO

**HENIOT LEVY**

Pianist

Kimball Hall Chicago

**FLORENCE TRUMBULL**

PIANIST

Assistant Lechetsky  
Studio: 8557 KIMBARK AVE., CHICAGO

**Maurice Goldblatt** VIOLINIST-INSTRUCTOR

COMPOSER-CONDUCTOR

Chicago Musical College



## IN MEMORIAM

## W. GRANT EGBERT

W. Grant Egbert, founder, and for many years president, and later musical director of the Ithaca Conservatory of Music, passed away on December 9, at the Memorial Hospital, Ithaca, N. Y. He had been in failing health for more than a year, and had retired from active duties last January. His death followed a shock suffered the preceding night at his home.

Mr. Egbert, probably more than any other man, was connected with, and in large part responsible for the musical development in Ithaca during the past thirty-five years, and also was instrumental in bringing to this country many noted European teachers, including Otakar Sevcik and Cesar Thomson.

Born in the village of Danby on December 28, 1869, the son of William Lewis and Esther Roper Grant Egbert, he received his early education in the public schools of the county and then attended the Syracuse University. His musical ambitions developed early, and from 1890 to 1892 he attended the Joachim Royal Hochschule fur Musik in Berlin.

It was while attending the Royal Hochschule he conceived the idea of founding a Conservatory in his native city equal in culture and service to the famous old world institutions in which he had studied. Returning to Ithaca in 1892 he laid the foundations for what was to become a living monument to his breadth of vision and courage. Friends sought to encourage him in starting the venture in a larger city but against their entreaties he remained in the city of his dreams. "It is my plan," he declared, "to build a school second to none in the excellence of its faculty, the soundness of its educational ideals and the quality of its instruction." With this firmly fixed in mind he founded a school which had its beginning in four small rooms, and which has developed through his untiring efforts, and those of his co-workers, into the Ithaca Conservatory and Affiliated Schools, one of the best known institutions of its kind in the country.

About ten years after founding the Ithaca Conservatory, Mr. Egbert returned to Europe to study for three years with Otakar Sevcik at Prague and with other European masters of the violin. The honorary degree of M. A. in Music was awarded him by Syracuse University in 1904.

Mr. Egbert was notable both as a virtuoso and a teacher of violin. He made his concert debut at the age of eight years, and was considered by all who heard him a child-prodigy. Later he toured the United States and gave recitals in most of the capitals of Europe. He was for three years concertmeister and assistant conductor of the Sevcik Orchestra in Prague, and received the Diamond Medal (an Anglo-American award) for distinguished services in the field of music in 1906.

His death is mourned by a host of former students scattered throughout the country, while the Ithaca Conservatory and Affiliated Schools is in deep sorrow. Funeral services were held at his home in Ithaca on December 11. Mr. Egbert was a member of Phi Mu Alpha Musical Fraternity and a Mason. He is survived by one daughter, Mrs. Jerome Beller of Rochester, N. Y., and one son, William Grant Egbert.

Classes were resumed on December 12 at the Conservatory and Affiliated Schools, which had been closed in respect of the memory of the founder and a service dedicated to him was conducted for all members of the institution in the school Little Theater the following day.

George C. Williams, president of the Ithaca Institution, who has been a co-worker with Mr. Egbert in building up and developing this school, expressed his feelings and personal loss in the following tribute to his colleague: "Mr. Egbert and I have been closely associated in bonds of affection and endeavor for almost half of our lives, thirty-two years. His high ideals in art and its relation to life were ever the inspiration for the founding and development of the Ithaca Conservatory, which he so dearly loved, and to which he devoted his life in a most beautiful and unselfish way to the very end."

### Virgil Shepherd to Organize Pacific Coast Musical Bureau

Virgil I. Shepherd, for the past four years Western representative for the Wolfsohn Musical Bureau of New York, Inc., announces that with the current season his position as representative of that organization will cease, and that he will in the near future organize the Pacific Coast Musical Bureau. This bureau, which will have its main offices in the Phelan Building, San Francisco, with a branch office in Los Angeles, will engage actively in the booking of artists in the Pacific Coast territory. The Bureau will operate in the States of California, Oregon, Washington, Idaho, Nevada, Utah, Arizona, New Mexico, Colorado, Wyoming, Western Texas and Western Canada.

Mr. Shepherd, pending the organization of this independent bureau, is in negotiation with Eastern managers. He will, therefore, continue to sell the artists of the Wolfsohn Musical Bureau and is now in the process of completing arrangements with Concert Management Arthur Judson whereby he will handle their business on the Coast. A few of the artists who will thus become available for the operations of this bureau next season are: Austral, Lewis, Lashanska, Meisle, Braslau, Werrenrath, Bonelli, Martinelli, Spalding, Thibaud, Zimbalist, Seidel, Hofmann, Cortot, Chaliapin, Brailowsky, Horowitz, Lhevinne, London String Quartet and the New York String Quartet. It is expected that this list will be greatly increased by the time the booking season opens.

### John Warren Erb Directs Christmas Service

A Christmas Vesper Service was given on December 9 by the Choir and Glee Club of Lafayette College under the

direction of John Warren Erb, with Thomas Edwin Yerger at the organ, at Colton Memorial Chapel, Easton, Pa. The sixty men in the Chancel in academic robes made an impressive appearance, and the entire program was thoroughly appreciated by the congregation. Shortly after this Mr. Erb's combined clubs gave a concert at Blair Academy at Blairstown, N. J., and December 14 Mr. Erb lectured before the Graduate Women's Club at Columbia University, choosing as his subject Handel and the Inner Message of The Messiah.

### Erna Pielke Sings for Daughters of Peace

On December 5, at the Ogden Hotel, New York, Erna Pielke, mezzo soprano, with the assistance of Samuel Margolies at the piano, gave a program for the Women's Auxiliary of the Daughters of Peace. Miss Pielke, who recently returned to her native country following success in opera in Germany, was in excellent voice and charmed the good sized audience with the beauty of her singing and the natural charm of her manner. She opened with Hatikva, the national Jewish anthem, after which she rose to fine artistic heights through her rendition of Ah! Mon Fils, from Le Prophete (Meyerbeer), which at once put her en rapport with her listeners. Then followed Vergebliches Stanchen (Brahms), Spinnliedchen (arranged by Reimann), Mon Coeur from Samson and Delilah, and Eli, Eli (arranged by Kurt Schindler). Her encores included the dramatic Erl Konig, which swept the audience off its feet. Miss Pielke has made great progress in her art since last heard by the writer and she is an addition to any program.

The Daughters of Peace is a free loan society, which was established twenty years ago, but the auxiliary had its beginning about three years ago. Sums of money are loaned to people in need for a certain period of time, without any interest being required. The members volunteer their services and there is only one person, Rose Block, secretary, who receives a salary. It is an off-shoot of the Parents' Association, and meetings so far have taken place in various members' homes. Through the courtesy of Max Monfried and Joseph Mautner, the ball-room of the Hotel Ogden was donated, and through the kindness of Mrs. Jessie Warner, chairman of the day, Miss Pielke and Mr. Margolies furnished the program. Mrs. Lily is the president of the auxiliary, and Mrs. Rose Schwartz, honorary president and a member of the parent organization.

Among those present, who pledged their support to Mr. Margolies and his newly formed Commonwealth Opera Company, were: Mrs. Mesor, Marie Buxbaum, Mrs. S. Rosenbaum, Elizabeth Friedman, Mrs. Raymond Rubin, Mrs. Murray Cohen, Mrs. Dr. Sherman, Mrs. Dr. Grad, Mrs. Dave Wiener, Mrs. Isaac Wiener, Mary Margolies, Mrs. Halpern, Ella Stein, Rose Norwick, Mrs. Ray Bergman, Ida Silverman, Mrs. E. Rosenthal, Mrs. M. Silverman, Mrs. Fisher, Mrs. Kovar, Mrs. Hand, Mrs. E. Silverman, Mrs. Landau, Mrs. I. Ecker, Mrs. Ray Bernsen, Mrs. Erna Abramson and Mrs. Barney Deutch.

Mr. Margolies is director and impresario of the Commonwealth Opera Company. It has been the dream of his life to have the masses share in the best music of the city for the smallest possible price, just as they do in Europe. Subscriptions are only a dollar and through the help of countless music lovers the company will probably be launched next season.

### New Elections at N. E. Conservatory

Edwin P. Brown, president of the United Shoe Machinery Company, was elected president of the trustees of the New England Conservatory of Music, succeeding his father, the late George W. Brown, at the annual meeting of the trustees held at the Conservatory. Mr. Brown has been a trustee for several years past and has shared his late father's interest in this New England music school.

A new trustee elected for four years is Frank H. Beebe. Trustees re-elected for the same period are: Edwin P. Brown, Richard H. Dana, Ernest B. Dane, H. Wendell Endicott, Allan Forbes, Henry S. Grew, Walter H. Langshaw, Robert Winsor, Jr., Dr. Albert E. Winship; trustee for one year, representing the Alumni association, Alfred De Voto.

Officers constituting the executive committee of the board of trustees were elected, or re-elected, as follows: president, Edwin P. Brown; vice-presidents, George B. Cortelyou, Charles G. Bancroft, H. Wendell Endicott; director, George W. Chadwick; treasurer, Channing H. Cox; general manager, Ralph L. Flanders; Joseph Balch, Frederick S. Converse, Walter H. Langshaw, John R. Macomber, Samuel L. Powers. The directory committee, as heretofore, will consist of the president, director, general manager, and Wallace Goodrich, dean of the faculty.

Resolutions were passed commemorating the services of Mr. Brown, the late president, after whom George W. Brown Hall in the new addition to the Conservatory building has been named, and two other trustees who passed on in November, 1928, Winfield S. Quimby and James E. Rothwell.

### Wise Songs at Aeolian Hour

An Hour of Poetry and Music, with Edwin Markham as guest of honor, was given on December 11 at Aeolian Hall. The artists appearing were Leonora Speyer, Harriet Ware, Jessie Moore Wise, Walter Mills and Robert Armbruster. Mr. Markham made an address on poetry and music.

Several songs by Mrs. Wise were sung by Walter Mills, accompanied by the composer. Mr. Mills' fine interpretation of these beautiful selections made a deep impression and both the composer and the singer were heartily applauded.

### Lillian Sherwood-Newkirk Busy

A busy person these days is Lillian Sherwood-Newkirk, well known vocal teacher with studios in New York as well as Norwalk and Bridgeport, Conn. She likewise teaches at the Hillside College. Also a chairman of the Harlem Philharmonic Society of New York, Mrs. Newkirk has had a long and successful career, both as a singer in former years



WILLARD SEKTBERG,

accompanist and coach, who has just finished a ten weeks' tour with Mary McCormic. In addition to his present duties, with the Saint Cecilia Club and the Plainfield Choral Society (he being conductor of the latter), Mr. Sektberg is also booked for several concerts with Gina Pinnera and Allan Jones.

and as a teacher. Listed among her prominent artists are Freda Williams, Ruth Haskins and Alice Perkins, the latter soloist at John D. Rockefeller's church, and others.

Some of the artists who have been engaged for the Harlem Philharmonic series include: Giuseppe Danise, Frederick Jagel, Kathryn Meisle, Nicolai Orloff, Florence Macbeth, Oleskerska, Kappel, Marion, Flexer, Martino, Diaz, Macmillen, Kindler and John Amado.

### Alberto Jonas' Artist-Pupil Wins Success

This is from the Chester, Pa., News of recent date: "Leroy Anspach is the second pianist of superlative ability to be brought to this city under the auspices of the Keystone Club. In the andante from Gluck's Orfeo; the Turkish March from the Ruins of Athens, by Beethoven; the eleventh Hungarian Rhapsody, by Liszt, and the Wedding March and Midsummer Night's Dream Music, Mendelssohn-Liszt, as well as in his encore, Puck, by Phillipe, Anspach proved himself to be a thorough master of the keyboard. The selections made exacting demands upon his technic, which he more than adequately met, and ease, assurance, clearness, and a magnificent touch were ever in evidence in his playing. Very few artists have the splendid musical equipment of this young pianist, and one would be justified in predicting for him a brilliant musical future. Mr. Anspach is an artist-pupil of Alberto Jonas, of New York City."

### Hazel Kean Kirk Plays in Paterson

Hazel Jean Kirk, charming violinist of the Faculty of the College of Fine Arts in Syracuse, appeared on a program recently for the Paterson, N. J., Woman's Club. She gave numbers by Spalding, Macmillen, Chabrier, Kreisler and Ravel, pleasing her hearers very much.

"He possesses that rare trinity of virtues—taste, intelligence, and temperament; in short, he is an unusual artist."

—New York Tribune.



FREDERICK GUNSTER

Tenor

Management: RICHARD COPLEY  
10 EAST 43RD ST.  
NEW YORK

MME. CLAY-KÜZDÖ  
VOICE SPECIALIST

Recently returned from Five Years in France and Italy, Teaching and Coaching with the Leading Masters.

Auditions By Appointment Without Charge  
Full and Partial Scholarships

Studios—21 West 95th St., New York

Tel.: Riverside 0141



## New York Concerts

December 10

### Ernest Schelling

From all appearances the results of Ernest Schelling's concert, given in Carnegie Hall as a "benefit for endowment of a public health nurse in memory of Mrs. Henry Marquand," must have been very satisfactory. We are of the mind that there were many present to hear the genial pianist who were not actively interested in the public nurse, because the enthusiasm seemed to bespeak an interest much more sincere than is usually shown at "just benefits." The writer has been, for many years, a silent worshipper at the Schelling shrine, for many reasons. First and foremost is his ingratiating, simple, unassuming manner; a sincerity which is immediately felt on seeing him whether as man or artist, and an obvious understanding of human nature. As an artist Mr. Schelling has always been admired as a brilliant player with a thorough understanding of his possibilities and limitations, and an attitude which makes the listener believe that he is fully aware of exactly what he is accomplishing with his sparkling technic. Back of this are a sound musicianship and well balanced conceptions which also serve the pianist in the field of composition.

On this occasion he listed his Theme and Variations, about as truly fanciful and full of variety as anything that can be found in the modern repertory. His spontaneity and ease are other qualities which endear him to the listener—characteristics which were especially demonstrated in the Schumann Fantasy in C, a work which demands much from the performer. Unfortunately the continual stream of people down the aisles distracted the mood of the work and we quite appreciated how the pianist became obviously disturbed by the intrusions. Other works on the program included Chopin and Granados and an arrangement of the Prelude and Love Death from Tristan. The Granados pieces were played with a charming finesse.

### Lillian Hunsicker

Lillian Hunsicker, a soprano from Allentown who is well known to New Yorkers through previous appearances, gave a recital in Town Hall on December 10. She presented a difficult program, but one which was well arranged. Bach, Strozzi and Handel were the composers represented in the opening group, and in the final number, Recitatif et Air from L'Allegro e Il Penseroso, Mrs. Hunsicker had the assistance of John Amans, flutist. Mr. Amans also assisted later in the program when Fauré's Clair de Lune figured in a French group. A group of German and one sung in English made up the remainder of the program. Mrs. Hunsicker possesses a light soprano voice of agreeable quality and several of the numbers in lighter vein were charmingly sung. She was effective in sustained singing and her intonation also was good. Richard Hageman's accompaniments as usual were admirably played.

### Victor Wittgenstein

Victor Wittgenstein's recitals always attract large and representative audiences, and the one at the Engineering Auditorium on Monday afternoon, December 10, was no exception. Mr. Wittgenstein has been giving annual recitals for some years and through them has justly earned the title of "The Poet of the Piano." His playing on this occasion was well up to his usual standard, and he seemed even more inspired and played with an earnestness and versatility of style that found full appreciation.

The Wittgenstein technic is more than ample and the tone beautiful. His playing was clean-cut and clearly defined and his readings marked by brilliancy and again a cameo-like delicacy that left no room for monotony. The first part of the program was devoted to Brahms, a much appreciated choice, and consisted of the ballade, op. 10, No. 1; rhapsodie, op. 79, No. 2; intermezzo, op. 78, No. 5; capriccio op. 76, No. 2; intermezzo E flat, op. 119; and rhapsodie E flat, op. 119. Then followed the Chopin sonata in B minor, op. 58, the Bach-Busoni choral prelude in E flat and Leo's arietta. The five children's pieces by Scriabin, preceded by explanatory remarks, were much enjoyed and the Campanella of Liszt closed the program.

Mr. Wittgenstein was given an enthusiastic reception by



## Beniamino GIGLI

is singing

### Notte Lunare

(Moonlight)

By A. SEISMIT-DODA

Poem by

S. Picchianti

on his concert tour as follows:

January 13	.....	Brooklyn, Mass.
" 15	.....	Richmond, Va.
" 16	.....	Washington, D. C.
" 18	.....	Ithaca, N. Y.
" 20	.....	Hazleton, Pa.
" 22	.....	Pittsburgh, Pa.
" 25	.....	Dayton, Ohio
" 29	.....	Kansas City, Mo.
" 31	.....	Milwaukee, Wis.
February 3	.....	Chicago, Ill.
" 9	.....	Winnipeg, Can.
" 14	.....	Memphis, Tenn.
" 16	.....	Columbus, Miss.
" 18	.....	Birmingham, Ala.
March 1	.....	Toronto, Can.
" 3	.....	Boston, Mass.
" 10	.....	New York City

Carl Fischer, Inc. Cooper Square New York  
Boston: 252 Tremont St. 430 S. Wabash Ave., Chicago

the large audience, which thoroughly appreciated his admirable work.

December 11

### Katherine Ives

A charming young lady namely Katherine Ives stepped on the concert platform to give her New York piano recital on the evening of December 11 before an aristocratic audience which surely must have been inspiring to the young artist. Beginning her program with Bach-Philipp and then two short numbers by Brahms, she continued with the MacDowell's Sonata, op. 50, and concluded with five numbers by various composers. The writer has heard Miss Ives on several occasions, and believes that in this last recital she was at her best. Brilliant tone, good technic, style and poise were outstanding features in her playing. Besides the above mentioned valuable assets which this pianist is blessed with, she gave excellent interpretations of all she played. She received deservedly hearty applause and responded graciously with encores. Miss Ives, though young, will undoubtedly make an enviable name for herself in the musical world.

### Francis Macmillen

Francis Macmillen, violinist, played a varied and unhackneyed program at the Barbizon on the evening of December 11. Mr. Macmillen's work has always been marked by its sincerity and thorough understanding of his instrument and the composers whose works he chooses to play. Modern French, classic Italian, and American composers were listed on his program, and there was a transcription of Chaurelle's Gavotte and an original composition, Barcarolle, by Mr. Macmillen himself. Temperamentally, as well as technically, he meets his writers on equal ground, and he can call forth a broad, firm stroke, or gay, light touch, at will. His surety, imagination, and ability to present a real musical picture make him an artist of high rank. Ralph Angell, who accompanied Mr. Macmillen, played with his customary finesse and feeling, and made an unpretentious background for the artist. Such is the art of an able accompanist.

### Wiktor Labunski

A newcomer to New York is Wiktor Labunski, pianist, who gave a recital at Carnegie Hall on Tuesday evening, December 11, before a good sized audience that received him with cordiality.

Mr. Labunski gave a decidedly creditable account of himself. He has a good serviceable technic, which served him faithfully throughout his program by Bach-Busoni, Beethoven, Debussy, Prokofieff, Medtner and Chopin, and revealed a pleasing tone and much color in the matter of interpretation.

### Susan Metcalfe Casals

When Susan Metcalfe Casals gives a recital, one may be quite certain of hearing a program delivered with artistic perception and feeling. She did not disappoint in this regard at her first New York appearance in several seasons, for the musicianly manner in which she presented each of her numbers was worthy of the enthusiastic approval bestowed upon her by the goodsized audience. Mme. Casals' program opened with a group by eighteenth century composers, following which came a group by Schubert, sung with the same rare understanding of the content of the music which has won for her such a distinguished reputation as a Lied singer. Four Granados numbers were next presented with warmth and in typically Spanish style. The closing offerings were by Faure and Brahms. Lester Hodges gave the singer artistic support at the piano.

### Charlotte Lund

At the December 11 meeting of the New York Opera Club Charlotte Lund spoke briefly on the next new Metropolitan novelty, Johnny Spiel Auf, while Michel Borochowsky, pianist, played some of the tango and fox trot excerpts, which, incidentally, do not conform to the American idea of jazz. The visiting artist of the day was Mildred Dilling, harpist, who charmed first in five short numbers and later increased the favorable impression made with several more, including two by her renowned teacher, Mme. Renie. Miss Dilling is able to do remarkable things with the harp, and gets more volume out of the instrument than most of its votaries. She is versatile and her interpretations are always interesting. The audience received her with pleasure.

Miss Lund and H. Wellington Smith, baritone, sang some solos and duets from Thais, while Mr. Borochowsky was heard in a beautiful performance of the ever popular Meditation. Miss Lund, in excellent voice, sang the Seduction Aria with tonal richness and clarity and Mr. Smith in his Alexandria aria likewise made a good impression. Leila Sprague Learned spoke on "Slipshod English."

December 12

### Walter Leary

Steinway Hall was packed on Wednesday evening, December 12, when Walter Leary, baritone, was heard in a recital of American and English songs. Mr. Leary had been heard here before and made an agreeable impression. He has an excellent voice, vibrant and resonant, and sang with a generally easy flowing tone. His admirable diction added to the enjoyable effect of his singing.

The concert opened with an American group, consisting of songs by Hopkinson, Milligan, Foster, MacDowell and Chadwick, sung with finished style. Later, another American son, Go Down Moses, arranged by Emil Polak, the excellent accompanist, was so well liked that it had to be repeated. The English composers were represented by Frank Bridge, Percy Turnbull, Alec Rowley and Granville Bantock. And for good measure there was a third American group of which Carpenter's Shake Your Brown Feet, Honey, made a good impression. The Fiddler of Dooney from Sidney Homer's flowing pen also went well.

The singer was cordially received and had to sing added numbers.

### Clara Rabinovitch

There has been much ado about less talented young artists than Clara Rabinovitch, a Roumanian by birth. Her recital at the Town Hall on Wednesday afternoon, December 12, again proved that she is an extremely talented young pianist and should go far in her art. The first thing that strikes one about Miss Rabinovitch is her "aliveness" which is at once felt in her playing. Next, her seriousness

## Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

and the fact that she has been a conscientious student. Her sound musicianship and her genuinely artistic qualifications help her to achievement. Miss Rabinovitch is the possessor of an ample technic and a beautiful singing tone; her playing is accurate and finely cut.

The Scarlatti sonatas were played with crispness and delicacy of touch, where demanded, and when she was called upon for a thunderous tone, it was there with little effort. Full justice was done the Schumann Symphonic Etudes, except for a tendency to hasten a little. The three Debussy numbers were charmingly done and Albeniz's Evocation, Scenes d'Enfants (Mompou) and El Vito (Infante), the closing group, were well received by the responsive audience, which gave the young artist a warm reception and demanded several extra numbers. Clara Rabinovitch should be heard in this country more frequently; she has the artistic right.

December 13

### New York Philharmonic-Symphony

(See story on page 39)

### Lucia Festival

The St. Erik Society for Advancement of Swedish Art, Music and Literature held its annual Santa Lucia Festival at the Hotel Astor on December 13 before a large gathering of interested people. The musical program was furnished by young boys and girls, whose ages ranged from about five years up, all members of the Children's Clubs of the Order of Vasa in New York, Brooklyn, New Rochelle, Huntington, L. I., Englewood, Camden, Arlington and Ridgefield Park, N. J.

Swedish music was played by the members of the Brooklyn Junior Orchestra and the New York Orchestra, and folk songs sung in Swedish by the choruses, with an explanatory reading in English of the content of the music by one of the children. All the participants were dressed in colorful Swedish folk costumes. Speeches on Swedish education and on the work of the society were interspersed in the program, one of the speakers being Mme. Charles Cahier. There are more than thirty clubs of the Order of Vasa in the United States and Canada today, all the members of which are invited to tour Sweden next summer. Much commendation is due Dr. Johannes Hoving, president of the St. Erik Society, for his fine work in behalf of the society.

### Reba Dale Corder

The artist who gave a recital at Steinway Hall on this evening was Reba Dale Corder, assisted at the piano by Harold Genter. The singer has a rather unusual voice in that its range extends much lower than is usual with sopranos. This lower register is also the most pleasing of the singer's vocal equipment. It has not only resonance but a delightful smoothness and ease. She has also to her advantage a very pleasing stage presence. From an interpretative standpoint she is interesting, having some original ideas to convey, and an unaffected way of getting them over to the audience. The program was conventional in style, with the exception of the rarely heard aria from Korngold's Tote Stadt. In her Italian numbers Miss Corder had a direct style which was altogether convincing; and in these numbers, as well as her German group, she displayed an enviable clearness of diction. Whatever the singer attempts one is conscious of the fact that it has been prepared with careful attention to detail and with musical understanding. The audience signified its pleasure by generous applause.

### Artistic Morning

John Charles Thomas was indisposed on Thursday morning, so Giuseppe de Luca, of the Metropolitan, took his place at the Plaza Artistic Morning. Much interest centered in Norma Drury, a talented young pianist, and a former pupil of Oliver Denton. Miss Drury opened the program with a group of Debussy, Medtner, Rachmaninoff and Scriabine, in which she revealed qualifications that ought to win her much favor. She has a rich, warm tone and a technic that enables her to do unusual things. Later in the morning she was heard in the Chopin-Liszt Chant Polonais and Liszt's St. Francis Walking on the Waves. The audience gave her numerous recalls, which produced several encores.

Leonora Corona, dramatic soprano of the Metropolitan, charming to look at, displayed the warmth and color of her voice in three songs by Brahms, Strauss and Wolf, and later was heard in an operatic aria, in which her dramatic feeling and style came to the fore. Mr. Bamboschek was at the piano for the singers, and lent sympathetic support.

December 14

### Down Town Glee Club

A seasonable program was given by the Down Town Glee Club, a group of splendid voices, showing fine training, at Carnegie Hall December 14. Opening with the familiar Old English Carol, Good King Wenceslas, Tschaiakowsky's A Legend followed, with its lovely harmony. Hodie Christus Natus Est (Sweetlinck) was sung with jubilant ringing tones.

Frederic Baer, baritone, a splendid artist, gave appropriate dignity and fine feeling to the noble Die Ehre Gottes (Beethoven); Botschaft (Brahms) was tenderly sung, with a beautiful legato and fine sense of color; Perduta (Sodero) showed a richly dramatic ability, with free high tones; Nina Pergolese was exquisitely sung as encore.

In his second group, Mr. Baer sang three well-contrasted English songs, again showing restrained delicacy and fervent feeling, the artist responding with several encores.

The Omnipotence (Schubert) was especially beautiful, the clear sweetness of the Cathedral Boys' voices singing the tenderly descriptive phrases, with the Glee Club voicing

(Continued on page 23)



## New York Concerts

(Continued from preceding page)

God's power; Grandma Grunts and The Sleigh were repeated. Le Miracle was sung in French, the Glee Club and the Cathedral Boys alternately singing each verse. Channing Lefebvre conducted the club with authority, and George Mead was the able accompanist.

December 15

## Flonzaley Quartet

Of the audience which thronged Town Hall for this Saturday afternoon recital there probably was not one hearer who failed to wish that the Flonzaley Quartet might reconsider its announced decision to disband after the end of the present season, which marks the twenty-fifth year of the professional life of the celebrated foursome.

The players are in such fine accord and have reached such an exalted degree of musicianship, technique, and tonal quality, that one can scarcely think of the passing of the Flonzaleys from our concert life, without real regret and a sense of almost irreparable artistic loss.

Last Saturday, the Flonzaley interpretations were of their best in Beethoven's B flat quartet, opus 18, No. 6, and Brahms' F minor quintet, opus 34, in which Harold Bauer gave a beautifully tempered, intensely felt, and musically noble account of the piano part.

The novelty of the program was a sheaf of short pieces by Felix Bloch, Three Landscapes (North, Alpine, Tongsatabou) and Night. Bloch writes with a pen practised and resourceful in construction, harmony, and coloring, but before all things, he has basic musical ideas and translates fundamentally into terms of melody or at least melodic suggestion. These short numbers pleased the audience greatly.

Enthusiasm manifested itself fervently throughout the concert, especially after the Brahms opus.

## Juilliard Graduate School of Music

The Juilliard Musical Foundation presented the Juilliard Graduate School String Orchestra in concert at the Engineering Auditorium last Saturday evening. Under Albert Stoessel, well known as conductor of the New York Symphony at Chautauqua during the summer and conductor of the New York Oratorio Society, the young musicians played with technical facility and dynamic variety. The program contained: Concerto Grosso in B minor, No. 11, by Handel, the soloists for which were Thomas Mancini, Harry Fagin, violinists, and John Frazer, cellist; concerto for two violins and strings, Bach, with Hine Brown and Jacques Singers as soloists; Two Elegiac Melodies, Grieg, and Eine Kleine Nacht musik, Mozart.

December 16

## New York Chamber Music Society

A very interesting program, of unusually diversified character, was given December 16 by the New York Chamber Music Society, a splendid ensemble, assisted by Maria Kurenko, soprano, and Adolf Schulze, French horn. Carolyn Beebe, founder of the organization, was heard at the piano in the sonata in D major, (Riet) adding much to this atmospheric number by her ingratiating warmth of tone. The clear liquid runs of the piano ended the first movement in a moment of breathless surprise. Throughout this number Miss Beebe's artistry enabled her to color it with the same passionate wistfulness and bright humor as in the woodwind.

The Beethoven sextet was played with noble, serene beauty, and the adagio, where the horns sing the main theme, is a movement containing speech of kingly souls. The Wolf-Ferrari number was emphatic, stirring and masterly, with clean well-knit harmonies; repetition of the haunting phrases of the adagio gives it great beauty. In a group of Schubert songs, Madame Kurenko displayed lovely quality; An die Musik was sung with deep richness, and Der Hirt auf dem Felsen was fresh, clear and soaring in the beauty of her high notes; a reception was held after the concert.

## Friends of Music

Town Hall was crowded to the doors on Sunday afternoon, when the Society of the Friends of Music presented Haydn's Creation at its fifth concert of the season. The work, one of the loveliest among the choral literature, had not been given in New York for a number of years, and many who heard it on this occasion were charmed probably for the first time by its frank melodiousness, its freshness and its ingenious delineation of the various events described in the Biblical text. In which connection it should be mentioned that the text employed was the original German one, in place of the English translation in vogue.

Editha Fleischer, soprano, George Meader, tenor, and Richard Mayr, bass, all of the Metropolitan Opera Company, were the soloists. The orchestra (members of the Metropolitan band) was smaller than usual, to conform with the demands of the Haydn score. Mr. Bodanzky conducted.

Miss Fleischer, a singer who is equally at home in opera, oratorio and songs of small compass, gave lavishly of her vocal charms and fine musical intelligence, while Mr. Meader, who excels in works of the pure, serene classical style, was eminently satisfactory. Mr. Mayr's resonant and colorful bass voice and dignity of delivery also added much to the performance.

Under Mr. Bodanzky's able leadership the chorus once more gave evidence of its excellent training, precision in attack, purity of intonation, voice blending and color, leaving little, if anything, to be desired. The oratorio will be repeated next Sunday at a non-subscription performance.

## Doris Niles and Ballet

It is not surprising that such a fascinating artist as Doris Niles, her ballet and her sister, Cornelia Niles, should draw a capacity audience to the Gallo Theater for their second concert of the season. An entirely new program was presented, and, as was to be expected, it proved of great variety and contained many novelties. A feature which lent atmosphere to some of the numbers was a sextet of guitarists who had been imported from Spain. Charming, as well as authentic costumes, and excellent lighting effects added to the entertainment of the audience throughout the program.

Doris Niles delighted in solos, in numbers with the ballet and in one dance with her sister. She appeared to be at her

best in the final group, one of the numbers, La Chula (Granada Gipsy) arousing such a clamor on the part of the audience that nothing would do but to repeat it. It was danced with the characteristic grace, spirit and warmth which have made this gifted danseuse so popular.

A small orchestra under the direction of Vladimir Brenner furnished the music for the various dances.

## Philharmonic-Symphony

Walter Damrosch conducted the Sunday afternoon concert of the New York Philharmonic-Symphony at the Metropolitan Opera House, and the large audience acclaimed him in no uncertain terms, especially after an inspiring rendition of the Tchaikowsky Pathetic Symphony, the chief work of the day. Although the veteran leader insisted upon his men sharing the honors with him, there was no mistaking the fact that the lion's share of the applause was meant for Damrosch himself, for the vigor and enthusiasm he put into his directing and his painstaking effort to bring out every nuance of color in this monumental work were fully appreciated. The men responded to his every wish and thus made possible a most beautiful rendition.

After the intermission came the overture to Lalo's Le Roi d'Ys, also superbly played. However, it was Guillaume Lekeu's Adagio for Strings, which followed, that seemed to impress the audience still more. It was with the orchestra of the Symphony Society that Damrosch made this work familiar to New York audiences, and on hearing this delightful composition again one could not but recall with deep sorrow the untimely death of so talented a composer.

The program closed with E. F. Arbos' arrangement of Albeniz' Triana, the transcription of one of the twelve pieces for piano known as Iberia. It will be remembered that Arbos himself conducted this work for the first time from the printed score at a Symphony Society concert at Carnegie Hall last March. Spanish music it is indeed, and such music as any audience must enjoy.

## Park Central Musicale

A touch of novelty was lent to the concert given at the Park Central in that Paula Fire, soprano and Rita Sebastian, contralto, presented several duets, beside a solo aria each. The opening duet, an arrangement of the Brahms Hungarian Dances, was well placed on the program, being melodies that almost everyone loves and knows, so that the interest of the audience was immediately stimulated. It was not long before it became obvious that both the young singers have voices of very good quality, resonant, well developed, even and of a rich and dark timbre. They were very well matched in their qualities, with no unevenness in the tone balance and a mutual understanding of ideas.

The young ladies are also very pleasing from a personality standpoint; they have grace, poise and a sensitive regard for each other, a quality which is very essential in ensemble work. It was to be expected that they would please their audience, but they did more than that—they thoroughly entertained by their delightful singing and display of sound musicianship. The other duets were from Semiramide, Rossini; The Flight, Dvorak and the lovely duet from Madame Butterfly. Their solos were the arias from Il Re Pastore, sung by Miss Fire, and Ah Mon Fils, sung by Miss Sebastian.

Stefan Kosakewitch, baritone, assisted with two groups, well delivered.

Miss Fire is the product of Esperanza Garrigue and Miss Sebastian of Madame Soder-Hueck.

## The People's Chorus, Ernest Schelling Soloist

The first Christmas Song Festival of the People's Chorus of New York was held in Carnegie Hall on December 16 and won the enthusiastic applause and appreciation of the audience because of the assurance with which the program on the whole was sung and the evident understanding on the part of the chorus of the content of the music. As an evidence of his approval in the movement in which Mr. Camileri, the conductor and founder of the chorus, is engaged, that of interesting people in all walks of life in singing, Ernest Schelling appeared as guest of honor and played a group of numbers, including some of his own compositions, in a manner befitting the great artist that he is. William C. Breed, also a guest of honor, outlined some of the activities of the chorus and paid tribute to Mr. Camileri. At the conclusion of the program Mrs. Walter Ewing Hope and Mrs. Dunlevy Milbank gave a tea at the Plaza in honor of Mr. Schelling, Mr. Camileri and the chorus.

## Pro Arte Quartet to Play in Chicago

The Pro Arte Quartet has been definitely booked for two performances in Chicago with the Chamber Music Society under the direction of Mr. Voegeli, manager of the

Chicago Symphony Orchestra. The Pro Arte will be in this country for six weeks, and most of that time is already heavily booked. During its concertizing in Europe it recently appeared in Paris, scoring its usual triumph in the French capital. It has an important tour booked in England this season after its American tour is completed, and also a tour is being arranged for the quartet in Spain.

## Pilar-Morin Artist Scores Again

Ethel Fox, soprano of the San Carlo Opera Company and artist-pupil of Mme. Pilar-Morin, was soloist with the Brooklyn Orchestral Society, Philip James, conducting, on November 26. The Brooklyn Citizen, in commenting upon her singing, said in part: "Each of her songs was well received, particularly the difficult Since First I Met Thee, by Rubinstein, for which her voice, wide of range and rich with expression, seemed ideally suited. Her remaining four



ETHEL FOX,

a rising young soprano, who has been entirely trained, vocally and dramatically, by Mme. Pilar-Morin. (Photo by Nishiyama.)

songs, rendered in as many languages, clearly demonstrated her resourcefulness and versatility." The Brooklyn Daily Eagle said she has "a delightful voice."

Miss Fox was presented at the Englewood Woman's Club, where she made an equally favorable impression. The Press of that city said: "Miss Fox is perhaps one of the most gifted of the younger American artists before the public. Her voice shows great promise. It is sweet and true, with vibrant high tones combined with a rich mezzo-quality and unusual sympathy. Her diction is impeccable."

The Bergen Evening Record was of this opinion: "Miss Fox possesses a very strong voice of wonderful qualities, and in addition to this has a most charming personality and ability in dramatics."

Miss Fox recently gave a program at Stamford, Conn., where she was very cordially received.

**SCUDDER**  
T E N O R  
CONCERT — ORATORIO — OPERA  
Room 25, Metropolitan Opera House, N. Y. C. Tel. Nassau 1084



**Carmela Honselle**

Metropolitan Opera Company  
Season 1929-30  
Management Haensel & Jones  
113 West 57th Street  
New York City  
Hardman Piano

EDYTHE **BROWNING**

SAL **RIEFFLIN** LYRIC SOPRANO

Management:  
ALBERT W. MEURER  
Steinway Hall, New York

**LEEFSON**  
CONSERVATORY OF MUSIC  
1524 CHESTNUT STREET  
PHILADELPHIA, PA.  
Julius Leefson, Director

**MR. PASQUALE AMATO**  
Head of Vocal Department  
**MR. ISRAEL SIEKIERKA**  
Head of Violin Department  
For Information Apply to Secretary

**ROSATI**

**GIGLI'S** Only Teacher  
Vocal Studio: 24 West 59th St., New York City  
Circular Mailed on Request Phone Plaza 2875

## Caroline Lowe's Specialty Is Getting Results

"What is your specialty?" was asked of Caroline Lowe, prominent vocal teacher of New York and Cleveland. "I hardly know," was her reply, "unless one calls getting results a specialty, and I do get results, for I have a system



Painted by Galli  
CAROLINE LOWE

of work which tells. I systematize everything from the start, and getting voices started is my especial joy; a voice once started correctly, under careful guidance and with

the right cooperation, is certain to develop in the right direction.

"How do I do it? I first establish breath control, and then, working with the middle voice up and down I develop the voice in range, power and beauty, being careful to maintain a definite evenness throughout. After a very short time I know what a voice is best suited for, and develop the singer along that line; it may be operetta, opera, church, concert field or Broadway show—no matter what the voice is best suited for, that is the goal to which we work. Many are fit to become teachers only, and these I train accordingly. "Develop with an end in view is my motto." (And the writer agrees this is a very practical ideal).

"I sometimes feel I have had what one might call 'hospital experience in voice training,' for I have taken voices pronounced incurable by throat specialists, and made them well and strong; I have eliminated tremolos, restored to health voices strained and broken by wrong work, and developed lovely voices from weak nothings.

"You see I made my preparation for teaching a real study; believing a thorough musical foundation to be the first essential, I began as organist and musical director, growing into a real organist, with recitals in San Diego, on the big out-door organ there, and on the Pan-American organ in Elmwood Hall, Buffalo, and in various other places.

"At the same time I did extensive accompanying for several noted singers; later I combined all my thought and effort toward teaching, and under the guidance of such masters as Shakespeare, Randegger, and others, I found the way to what I call 'an infallible method of teaching people how to sing.'"

"With what type of voice do you have the greatest success?"

"I have equal success with both the male and female voices, including the elusive tenor and contralto. The application of my principles can do but one thing to any voice, and so working I have the pleasure of seeing my students, both male and female, become successful singers in various branches of the musical field."

"To what one factor over all others do you attribute your success?"

"Success is a result of sincere and honest effort toward the accomplishment of the right, a love for one's work, and loving to give of one's best at all times. There is no single factor; it is the combining, finding the place for everything. So is success allied to life, and so we find it in study and application."

All of this sounds and reads so sensibly that one wonders why there are not more students today in the field of music, devoting time and effort toward becoming successful, helpful teachers.

### Donahue Coming East Soon

Lester Donahue, pianist, who has been in California, has decided not to play any concerts there until later. He will return to New York in January, by way of Panama, and will in all probability give a recital here in February.

When Mr. Donahue was the guest of honor at one of the music clubs in Los Angeles, Isabel Morse Jones, in the Times of that city, wrote in part:

"As previously reported in these columns, Lester Donahue has had a most unusual success in Paris and the German cities. The scientific minds of Germany, including the great Einstein, gathered to investigate the latest invention in the piano world, the Hammond pedal, which enables the player to color tone and prolong vibrations beyond all previous dreams. The mechanism was used on a Steinway piano.

"While in Paris, Mr. Donahue was heard by Georges Migot, about whom Irving Scherke has written, 'no contemporary French composer is more serious or unique or interesting than he.' Migot understood the intricacies of the Hammond pedals at once and produced a manuscript which he had composed and marked for the new pedaling for just such a piano, saying that he knew it would come some day. Mr. Donahue will play this new Migot work in America."

### Swain Repeats Success in Various Cities

Edwin Orlando Swain, as usual with this artist, is reaping success wherever he sings. Following a recent appearance in Muncie, Ind., the Muncie Evening Press reporter commented enthusiastically on the baritone's art, concluding his remarks with "Mr. Swain sang with the ease that has won for him the reputation of being one of the country's foremost baritones and achieved both mellowness and depth."

Following an engagement in Portsmouth, Va., the Portsmouth News declared that the recital was a complete success from every standpoint. "Mr. Swain proved to be very popular with his audience," wrote the critic of this paper, "and was very accommodating, responding with a cheerful smile to the demands for encores of selections that were special favorites with his hearers. The selections evidently were picked with a fine regard for the tastes of the audience, and while the so-called popular numbers were eschewed, pieces that have become part of the musical tradition of the South and especially of his section of Virginia were featured."

### Mrs. L. A. Torrens Teaching in New York

Mrs. L. A. Torrens, widow of the late L. A. Torrens, who was well known as a teacher of singing both in New York and throughout the entire country, has announced that she will carry on the work of her husband at both of his New York studios.

Mrs. Torrens is exceptionally well fitted to handle the work, as she has had many years of experience and has studied her husband's method thoroughly. All of the pupils that were studying with Mr. Torrens at the time of his death have returned to continue their vocal studies with Mrs. Torrens. Such an expression of faith proves their regard for her ability to give to them the same calibre of teaching for which Mr. Torrens was noted.

### Van Buren Completes Models for Museum

Lotta Van Buren, whose work in the playing and restoration of old keyboard instruments is well known, has just completed for the Newark Museum two small scale models showing the units of action of the clavichord and the harpsichord.

chord. It is understood that these models are so simply constructed that even a child can comprehend what always has been a particularly foggy subject to most professional pianists, many of whom have a way of calling every keyboard instrument which antedates the piano a "spinnet."

### Pasquale Taraffo Coming

Pasquale Taraffo, concertist of the guitar, with his unique instrument of his own creation, is to appear in America for a series of appearances which will begin at the Gallo Theatre, December 23, under the management of Burke and Stegner.

Taraffo has been a popular attraction on the concert platforms in Italy, Spain, and South America, and recently established a concert record in Barcelona where he played forty consecutive concerts in that city.

Critics have been unanimous in pronouncing the art of Taraffo unique among instrumentalists. Not only was he among the first to demonstrate that artistry on the guitar is capable of attracting and holding the attention of the con-



Burke & Stegner  
PASQUALE TARAFFO,  
guitarist.

cert going public, but he developed a repertoire which caused widespread comment wherever he has appeared.

Selections from the works of Grieg, Chopin, Schubert, Liszt, Sarasate, Rossini, Bellini, Verdi, Mascagni, Bizet, Margutti, Tarrega, Monti and Vinas will comprise the major portion of his inaugural program and a special feature scheduled is his own composition, a march, dedicated to President-elect Hoover and entitled Prosperity March.

### N. Y. School of Music and Arts Concert

The New York School of Music and Arts, Ralfe Leech Sterner, president, contained an audience filling the concert salons, December 13, when a varied program of piano and vocal music was heard. Eight pianists and six vocalists shared in interpreting the music, all of it of high class and done in a fashion which brought credit to all concerned. Some new students, heard for the first time, were Misses Grahm, Teresa Tadar and Fay, singers with excellent voices, each of whom received due applause. Little Rita Callahan, pianist, was absolutely correct in every note of her three-page piece; Antoinette Kline, Margaret Noonan and Miss Tuckey, all sang finely and Nadia Rutenberg played Liszt's E flat concerto (first movement) with power and brilliancy. The sisters Gross performed a Moszkowski duet, Juliet Gross also playing a Schubert Moment Musical very well, and Dorothea Miller winning applause for her performance of Polichinelle. Rose Slypian delighted with Schubert's Impromptu in A flat, and a final, most effective number was the von Weber Concert Stück, the solo piano played by George Vanson, with Prof. Riesberg, his instructor, at a second piano; this went with brilliancy and variety of touch, bringing hearty applause.

### GEORGE S. MADDEN

ULTRAIST IN TONE PLACING  
Singing Scientifically and Mentally Taught  
1425 Broadway, New York Tel. Pennsylvania 2634

### WINIFRED PLETTS

COLORATURA SOPRANO  
Mgt.: Annie Friedberg, Flak Bldg., New York

### HARRIOT EUDORA BARROWS

TEACHER OF SINGING

37 Commonwealth Ave., Boston Conrad Building, Providence

### DIMITRIE CUCLIN

Commander—Order of the Crown of Roumania  
VIOLINIST — TEACHER — COMPOSER  
2315 UNIVERSITY AVE., NEW YORK CITY Tel. Kellogg 7770

### RUTH RAY

Violinist

509 So. Wabash Ave. Tel. Harrison 5930  
Chicago

### N E T I E S N Y D E R

Voice and Coaching in all  
the operatic roles

Will Soon Establish a Studio in New York  
Address care Musical Courier, 113 W. 57th St., New York

## CHARLOTTE LUND

GRAND OPERA RECITALIST

Assisting artists: Wellington Smith, baritone, and Michel Bowchovsky, pianist.

Specializing in the Season's Novelties  
Die Ägyptische Helena, Strauss; The Sunken Bell, Respighi; Fra Gherardo, Pizzetti; La Rondine, and Turandot, Puccini; The Ring, Wagner, besides a Repertory of Sixty Operas.  
Address Secretary, 257 West 86th Street, New York City

The Works Only of

## LIVING COMPOSERS

in Recitals by

CARLYLE DAVIS and ROLAND DAVIS  
(Father) (Son)

Haensel and Jones, Steinway Hall, N. Y.

## JOHN W. CLAUS PIANIST TEACHER

REPERTOIRE—PEDAGOGY—ENSEMBLE

Teaching: in Pittsburgh, Pa., Winter-Spring 1928-29

in Los Angeles, Calif., July-August 1929

237 Fifth Avenue - - - - - Pittsburgh, Pa.

LUCREZIA

Direction

## BORI

Maud Winthrop Gibbon  
129 West 48th Street  
New York City

Phone Bryant 8400

Baldwin Piano Victor Records

POMPILO

## MALATESTA

BARITONE METROPOLITAN OPERA COMPANY

Accepts a limited number of pupils in

VOICE

OPERA—CONCERT—COACHING—REPERTOIRE

Studio: 215 West 88th Street, New York City. Tel.: Schuyler 6390



EDWIN ORLANDO

## SWAIN

BARITONE

Mgt: ANNIE FRIEDBERG Fisk Building, New York

## GIUSEPPE BAMBOSCHEK

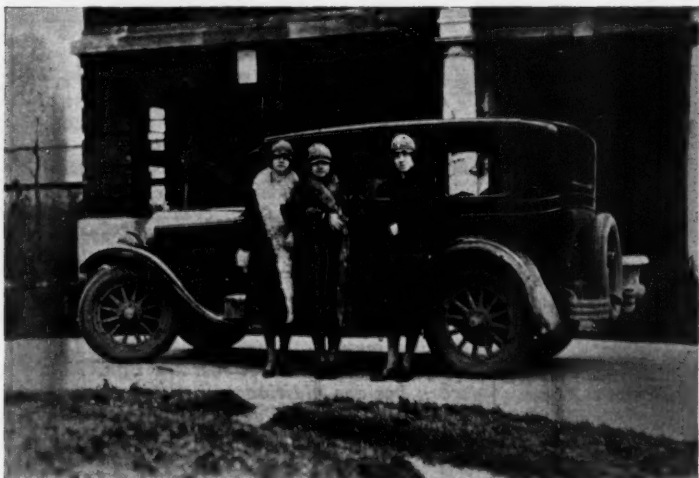
Operatic Coach

CONDUCTOR METROPOLITAN OPERA COMPANY

Personal Address

Hotel Mayflower, Central Park W. at 61st St., N. Y.  
Columbus 0060





THE HILGER TRIO,

Greta, Elsa and Maria, with their Buick Sedan and little mascot, Fiff, a toy dog which they brought to this country from Europe, following their recent concert tour there.

#### Hilger Trio Well Received in Virginia

The Hilger Trio's last concert on its recent tour was at Hollins College, Va., on December 6, which proved an outstanding success. In fact the audience liked the program so much that after each number an encore was demanded and a re-engagement and other Southern dates resulted.

Following the trio's appearance in Canada, at Chatham, the Daily News of that city said in part: "A program of excellent music was last night presented by the three Hilger sisters at the College of this city . . . This is the second time the Hilgers have appeared here and their concerts are unusually interesting due to the fact that each of the young ladies is a soloist and ensemble player of first rank and they present a varied program of cello, violin and piano music . . . Elsa Hilger is a master cellist and plays with a style and feeling that made her numbers most popular last evening. Maria Hilger, violinist, gave a splendid performance and her solo numbers, rendered in such an accomplished manner, displayed expert technic and were most impressive. Greta Hilger is a pianist and accompanist of more than ordinary ability. Her accompaniments were abounding with pathos and feeling and her solo numbers were played in a most brilliant and finished manner."

The Hilger Trio has travelled by motor on its tour. Elsa, cellist of the little group, acted as the chauffeur. Nearly twenty thousands miles were covered during two concert seasons, without a single accident. Sometimes they make 250 or 300 miles a day and then in the evening give a concert.

#### Recital at Mount Vernon Conservatory

An interesting program was given at the Mount Vernon Conservatory of Music and Art on December 7 by Phyllis Cook, pianist, assisted by Alice Sheil, mezzo contralto, with John Simpson at the piano. Attractive programs were issued for the event containing notes on the piano numbers presented and also giving the words of the various selections sung by Miss Sheil. Edgar Fowlston is director of instruction and Mr. Simpson business manager at the conservatory.

#### Gradova a Master of Her Instrument

One of Gitta Gradova's recent appearances was before the Stanley Music Club at the Stanley Theater in Philadelphia, following which the reviewer for the Philadelphia



GIOVANNI MARTINELLI,

as Heinrich, the Bell-Caster, in Respighi's *The Sunken Bell*, which was Gatti-Casazza's second novelty at the Metropolitan Opera House this season. Following the premiere on November 24 the *New York Times* critic referred to Mr. Martinelli's genuinely dramatic delivery, while the *Herald-Tribune* reporter declared that the tenor accomplished one of the most powerful characterizations that he has ever given here—a three-dimensional embodiment, full-voiced and touching and intense.

Inquirer referred to the pianist as a tempestuous young genius who, in the Liszt Fantasia, revealed her remarkable interpretative powers and her rare ability to transmit them. In commenting on the Liszt opus the Public Ledger critic declared that "It allowed Miss Gradova every opportunity to display those powers of execution and interpretation which have placed her in the front rank of pianists at an extremely early age. Her tone was powerful and soft at will, with never any loss of color or warmth, and her technic was unfailing, especially in the difficult octave passages." The critic of the Philadelphia Record found Miss Gradova a virile young pianist and also called attention to her force and personality.

"Miss Gradova plays with power and with the finished touch of an artist and she holds her audience by the sheer beauty and wonder of her remarkable control over the instrument," wrote Jean G. Stophlet in one of the Canton dailies following the pianist's recital in the City Auditorium there under the auspices of the Canton Community Concerts. "She is not only technically perfect, but plays with just the right amount of sentiment and expression and with perfect interpretation of the composer's work. Master of the instrument, the artist seemed to have muscles of steel. Her fingers glide over the keys, giving color and beauty and life to the selections on her program, whether they be the highly technical in character, or simple in melody."

#### Oberlin Hears Many Interesting Concerts

OBERLIN, OHIO.—The Cleveland Orchestra, led by Nikolai Sokoloff, was heard in Finney Memorial Chapel for the second time this season, on November 27. The program presented was of unusual interest and included the Schubert Symphony in E major (heard in Oberlin for the first time); Wolf-Ferrari's overture to the Secret of Suzanne; March of the Orient, Schliesser; Wagner's Prelude and Love-Death from Tristan and Isolde, Siegfried's Rhine Journey from *Götterdämmerung*, and the overture to Gwendoline, by Chabrier. Mr. Sokoloff conducted with enthusiasm. His reading of the Schubert Symphony was especially interesting.

Harold Bauer was heard in Oberlin recently. An enthusiastic audience greeted his playing of the Bach-English Suite in A minor, a sonata in B flat by Schubert, the Schumann Fantasia, and shorter compositions by Chopin, Brahms and Ravel.

Several members of the faculty of the Oberlin Conservatory of Music have appeared in recital recently. Reber Johnson and Raymond Cerf, assisted by William K. Breckinridge, gave a recital of music for two violins and piano in Warner Concert Hall. They played sonatas by Loeillet and Handel, a Bach concerto in E minor, and a group of shorter compositions by Goossens. Denoe Leedy gave a piano recital on November 20, presenting a program of charm and interest. The printed list included the Bach-Busoni prelude and fugue in D major, a Beethoven sonata, the Chopin Fantasia, Liszt's Rhapsodie, No. 12, and compositions by Brahms, Rachmaninoff, Debussy and Szymanowski. Ada Morris Hastings, of the piano department, who studied in Paris last year, gave a recital on December 3, playing the Chopin B minor sonata, the first movement of the Tchaikowsky B flat minor concerto, and shorter pieces by Rubinstein and Moszkowsky.

The Oberlin Conservatory Trio, consisting of Mrs. William M. Bennett, pianist; Maurice Kessler, violinist, and Friedrich Goerner, cellist, gave a recital of music by Franz Schubert on November 22, in commemoration of the centenary of the composer's death. G. O. L.

#### Marian Anderson "Entrances" Listeners

Marian Anderson made her third concert appearance in Savannah on November 26, and to quote Dora S. Mendes in the Savannah Press: "As on her former visits, the artist's rich lower tones and unusually wide range attracted the same attention and admiration from her audience. She sings with fine style, and her remarkably clear diction adds greatly to the pleasure of her interpretations. The program which she gave last night was quite varied, and gave scope for her to show the range of her voice, and the ease with which she sings."

Another recent appearance was in Winston-Salem on November 30, and the following day the Winston-Salem Journal paid tribute to the contralto as follows: "They (the listeners) sat entranced while the singer sang equally well selections from Martini, Handel, Schubert, modern pastorals or negro spirituals—those contributions to the song lore of America that have been claimed as distinct American gifts. The program was well chosen. As was indicated above, the singer gave numbers from the old masters as well as the simple folk song melodies. Her group from Schubert was especially well done, although they were heavy numbers and taxed her voice as greatly as any on the list. . . No mannerism marred the beauty of the program. The singer gave expression to all her numbers, both in foreign and English languages, that compared favorably with any diva who has been in Winston-Salem in some time." At both concerts, William King furnished artistic accompaniments.

#### Otis J. Thompson Enjoyed

Otis J. Thompson of New Orleans, led the congregational singing, and sang two solos, at services at Calvary Baptist Church, New York, December 16; his enthusiastic, well planned leadership, as well as the devotional fervor and technical excellence of his solos, brought many expressions of enthusiasm. His voice is powerful and covers a wide range.

## According to your means

THE LOVER of art who  
aspires to own a great

masterpiece of painting can-

not realize his dream unless

he is possessed of wealth.

But the music lover who

longs for a Steinway is more

fortunate. Though the

Steinway is the Instrument

of the Immortals—still it

can be purchased for a price

and upon terms within the

reach of those whose means

are modest.

Convenient Terms.

Used pianos taken in ex-

change.

STEINWAY & SONS,

Steinway Hall,

109 West 57th Street

# Steinway

THE INSTRUMENT  
OF THE IMMORTALS

### December 17, the Birthday of Julian Edwards Composer

Julian Edwards, composer, was born in Manchester, England, December 17, 1855, and studied music under Sir Herbert Oakeley and Sir George Macfarren. He became



White photo

JULIAN EDWARDS

"Maestro al Piano" in the Carl Rosa Opera Company. He has composed many operas, operettas, cantatas, and works for orchestra. Victorian, a grand opera in four acts, was produced at Covent Garden Theatre, London, in January, 1884.

Mr. Edwards came to America in 1888, and soon became celebrated as one of the most successful composers of comic operas in the country, including Jupiter, Madeleine, Brian Boru, Wedding Day, The Jolly Musketeer, Princess Chic, Dolly Varden, When Johnny Comes Marching Home, Love's Lottery (in which Madame Schumann-Heink played the principal part), The Gay Musician, and many others, among them a short one-act grand opera in which George Washington figures as the hero. This is called The Patriot and is based on a highly dramatic incident of Washington's life. It is intensely interesting and the music serves to enhance its effect.

He also wrote several cantatas, namely: The Redeemer, which was produced in 1906, in Ocean Grove, and a few days later at Chautauqua; The Mermaid, which was first sung at Carnegie Hall, New York, in 1907, and in Brooklyn shortly after; The Lord of Light and Love, a highly successful Easter cantata, which is sung all over the country repeatedly, and Lazarus, which had its first hearing at a Sunday concert at the Metropolitan Opera House on April 4, 1910. On that occasion Mr. Edwards made his last appearance in public as conductor. He became an American

citizen a few years after he came to this country, where he remained until his death at his home in Ludlow, Yonkers, on September 5, 1910.

### Hall-Johnson Negro Choir Pleases

A sold-out house prior to its New York concert on December 9, and as many standees as the law would allow, attested to the unusual popularity of the recently launched Hall-Johnson Negro Choir, and in the program of Spirituals, work songs and ballads, the choir added one more triumph to their long list of notable successes. The musical arrangements are all Mr. Johnson's, and his group sings in so spirited and musicianly a fashion as to make their offering an unqualified work of art, as well as a concert affording genuine pleasure.

It is difficult to select from their program of old favorites and unfamiliar material any outstanding number, as from the time the conductor first lifted his large, expressive hands for the indications, countless wonders were wrought in voice blending and incidental solo work. Special mention might be accorded, however, to the unique arrangement of the almost-forgotten railway "classic," K. C. Jones, and the difficult Who Built De Ark? which was notable for its particularly artistic rendition.

The others—I'm A Eas'man; Hold On; What Kind O' Shoes; Ezekiel; When I'm Gone; Po' Mo'ner; Heb'n Light, etc.—humorous, religious, sorrowful, were delicious morsels of genuine musical food, which the audience insisted upon being fed without ceasing. Almost every number had to be repeated, and the capacity audience cheered and applauded them until the lateness of the hour and the fall of the curtain announced the fact that, as with all good things, the concert had to end.

"Again proved itself without a rival," said the Brooklyn Eagle, and "rich in spirit and thrilling in expressive effect," was the opinion of the Sun: "Sung with vim, fine blending and fine pulsating rhythm," wrote the American critic, while "good last year, even better now," commented the critic of the Evening World; "they drew the enthusiasm of a large audience which evidently remembered the remarkable success of the Choir last summer at the Stadium."

### Brooklyn Edison Club Gives Concert

A large audience attended the last Glee Club Concert given by the Brooklyn Edison forces (mixed voices) with Ella Good, conductor, and Theodore Rich, baritone soloist. Popular choral numbers by Trotere, Van der Stucken, German, Schubert, Offenbach, and others, were well sung by the club, and young Mr. Rich proved to be a splendid singer in songs by Gounod, White, Sanderson, etc. A mixed quartet, organized last summer, and heard over the radio, made its first public appearance at this concert, and was much applauded. Obligatos were sung by Theresa Nucci, Mabel Traver and Wilbur Carpenter, and the Brooklyn Edison Orchestra, C. W. Brenner, conductor, played pleasant pieces; dancing followed the concert. Pearl V. Quick was chairman of the committee, and prominent in the chorus was George Teomney, organist.

### Apollo Club of Brooklyn

Good choral singing, good soloists, good conducting and good music gave pleasure to an audience that packed the Brooklyn Academy of Music at the first private concerts this season of the Apollo Club of Brooklyn. Under the skillful direction of its leader, William Armour Thayer, the well-trained and ample-voiced chorus sang numbers by Bach, Brahms, Arensky and other composers. Precise attack, sure intonation and gratifying tone quality characterized the singing. Maria Kurenko, soprano, was much enjoyed in an aria from Faust and songs by Hadley, Taylor and Curran. Horace Britt, cellist, displayed his facile technic, ingratiating tone and polished style in solos by Lalo, Saint-Saëns, Debussy and Granados.

## RICHARD WAGNER

On the opposite page starts the latest of the Pictorial Biographies of great composers which have been featured in the Musical Courier from time to time during the current year. This week's Wagner supplement, which will be concluded in the issue of December 27, contains reproductions of rare and, in many cases, hitherto unpublished pictures. James Liebling of the Musical Courier staff, has translated the text from the German, added much additional matter of interest and prefaced the biography with a brief introduction. Next week, besides additional illustrations, there will be presented a selection of polemical publications which appeared against Wagner during his lifetime, and a number of cartoons which were drawn by Johann Bull, a well-known Norwegian artist, to accompany a series of burlesque Wagner librettos by Leonard Liebling, which appeared in the Musical Courier during the years 1923-24.

### John Charles Thomas Introduces O'Hara's Guns at Recital

It seems that the predictions for the new De Sylva, Brown & Henderson Recital Song Department are about to come true, judging by the success scored by John Charles Thomas when he introduced Geoffrey O'Hara's master-song, Guns, at his New York recital at Town Hall on Sunday evening, December 9.

To say that Mr. Thomas received an ovation at the end of this number would be putting it mildly. This song has



JOHN CHARLES THOMAS

been programmed by Mr. Thomas at each of his concerts during the past two months, but its reception at Town Hall surpassed all the fondest hopes not only of the artist and composer, but also the publishers as well.

Mr. Thomas was never in finer voice, and although his whole program was thoroughly enjoyed by a house crowded with the singer's many admirers, the song, Guns, stood out for its individuality of rendition by a great artist and as a song.

### Christmas Services at Ft. Washington Presbyterian Church

The Ft. Washington Presbyterian Church is to have a fine musical Christmas program on December 23. There will be a double quartet, and, with one exception, all are artists from the Oscar Seagle studio: Ethel Best, Dorothy Hendrie, Mildred Bryars, Wilma Bonifield, J. B. Laster, Frank Hart, Leonard Stokes and Herbert Hendrie. Mary Seiler will be the harpist, and Pauline Gold is the organist and director, and has been for the last fifteen years.

The Star of Bethlehem, by Harker, will be given at the morning service, and in the evening Mr. Hendrie will sing La Legende de la Sauge from Le Jongleur de Notre Dame. An outstanding new anthem will be Arthur B. Jennings' Message of the Stars. Mr. Jennings is a young American organist and has one of the largest churches in Pittsburgh.

### Musicales at The Mayflower, Washington

Mrs. Lawrence Townsend has begun her series of Morning Musicales in Washington, D. C., which now have become such an important part of the winter musical life of the Capital City. The entire series is given in the grand ballroom of The Mayflower. At the first concert on December 5, Mrs. Townsend presented Lucrezia Bori, well-known soprano, and Milan Petrovic, baritone-bass, who is making his American debut this season. On December 12, Maria Olszewska, contralto of the Chicago Civic Opera Company, and Edward Johnson, Metropolitan tenor, were heard, while at the third musicale on December 19 Anna Case, soprano, and Louis Graveure, tenor, were featured.

### Manhattan Opera House, New York

## THE GERMAN GRAND OPERA COMPANY

Leaving Hamburg on the "Deutschland" Dec. 28th, due in New York, Monday Jan. 7th.

AND THEY ARE BRINGING BAYREUTH TO AMERICA

Richard Wagner's  
DER RING DES NIBELUNGEN

The one opportunity that ever will be given in this city to hear the Master's immortal music dramas as he desired that they should only be sung, without mutilation, note for note, and not a bar of music omitted, exactly as heard at

THE BAYREUTH FESTSPIELHAUS

#### MATINEE CYCLE

Monday, January 14, at 2 P. M. .... DAS RHEINGOLD  
Wednesday, January 16, at 1:30 P. M. .... DIE WALKÜRE  
Friday, January 18, at 1:30 P. M. .... SIEGFRIED  
Monday, January 21, at 1:30 P. M. .... GOETTERDAEMERUNG

#### EVENING CYCLE

Tuesday, January 15, at 8 P. M. .... DAS RHEINGOLD  
Thursday, January 17, at 8 P. M. .... DIE WALKÜRE  
Saturday, January 19, at 6 P. M. .... SIEGFRIED  
Tuesday, January 22, at 4 P. M. .... GOETTERDAEMERUNG

Conductors: DR. WALTER RABL AND ERNEST KNOCH

#### Special Performance of

TRISTAN UND ISOLDE

Monday Evening, January 14, at 7:45

Executive Offices: Steinway Hall, Suite 1006, 113 West 57th Street, New York City



# Pictorial Biography of Richard Wagner

Born in Leipsic, May 22, 1813.

Died in Venice, February 13, 1883.

(Copyright, 1928, by the Musical Courier Company. All rights reserved.)

**T**HE life and work of Richard Wagner have inspired more discussion and analytical writings than those of all the other great composers together. At first misunderstood, unappreciated and even violently attacked by many of the leading musical critics and writers of his day, he gradually came into his own, thanks largely to the support of such men as Liszt, King Ludwig of Bavaria, Cornelius, Von Bulow, Raff, and Nietzsche (for a while), until today he is universally recognized as "one of those master minds that belong to no time and to no nation, whose work lives as one of the vital forces of civilization."

The value of what Wagner did for music and for the music drama is almost incalculable. Without the models he created, the works of the later Verdi, Humperdinck, Kienzl, Reyer, Richard Strauss, Puccini, Mascagni, Leoncavallo, Stravinsky, Korngold and others would have been impossible of realization. Not that any of them were consciously or intentionally subservient to his influence; but his innovations in almost every branch of musical and dramatic art opened so many new possibilities and forms of expression



that, once recognized as true, they could not but constitute the foundation upon which his successors must needs work.

Wagner is the founder of modern music, and with the possible exception of Debussy, there has

been nothing really new since Wagner.

It is extremely questionable if the future of music lies in the harmonic and rhythmical complexities, the atonality, the formlessness, the subjugation of music to the descriptive and the various other devices and contrivances employed by the ultra-modernists. Beauty is and always has been the underlying and controlling principle in all art, and it is difficult to believe that "ugliness," though committed in the interest of realism, will ever take its place.

Wagner abhorred the artificiality and conventionality of the old operatic forms, and strove for truth and realism, but he never sacrificed beauty to his ends. Even his dissonances are not ugly; they are absolutely necessary to the treatment of the subject in hand, and flow naturally from the action—they could not be otherwise.

Such works as the Nibelungen Ring, Meistersinger and Tristan and Isolde stand alone and unrivaled to this day, and promise to do so until the advent of a genius as great as Richard Wagner. Only such a man could be the true apostle of a newer music.



(1) WAGNER'S MOTHER, NÉE JOHANNA ROSINA PÄTZ.

(By courteous permission of the Richard Wagner Museum at Eisenach.)

Richard Wagner's forefathers on the paternal side can be traced back to the middle of the seventeenth century; they were for the most part teachers and organists. His grandfather studied theology but eventually became a tax collector; his father, Friedrich Wagner, was a jurist but his chief interest lay in the theater, which was his favorite pastime. Friedrich Wagner (of whom, unfortunately, no picture is at hand) married nineteen-year-old Johanna Pätz on June 2, 1798; Richard Wagner was the ninth child of the couple. Mother Wagner has been characterized by her children as a beautiful woman, of practical instincts, and endowed with plenty of common sense, qualities which made up for her lack of education. Her letters show some uncertainty in spelling, but a sure knowledge of human nature. Wagner idolized his mother, and constantly spoke of her on the evening before his death.



(2) WAGNER'S STEP-FATHER, LUDWIG GEYER.

(By courteous permission of the Richard Wagner Museum at Eisenach.)

On November 22, 1813, six months after Richard Wagner's birth, his father died. The next year his mother married a friend of her departed husband, the painter and actor, Ludwig Geyer, a most versatile man. As a portrait painter he attained such renown that he was chosen to paint the kings of Saxony and Bavaria; as a singer he was highly esteemed by Weber; as an actor he was acclaimed throughout Germany, and his comedies (especially *The Child Murder in Bethlehem*) enjoyed much favor. Geyer took his little step-son Richard, at a very early age, to theatrical performances and rehearsals; so that Wagner's taste for the theater dated back to his earliest youth. The theater became his passion and oftentimes he would steal away from his lessons to see and listen to his step-father at a rehearsal. Geyer, who thus exercised a strong influence on Wagner's artistic taste, unfortunately died as early as 1821.

# Pictorial Biography of Richard Wagner



(3) WAGNER'S BIRTH-HOUSE (ZUM ROTEN UND WEISSEN LOWEN) IN LEIPZIG.

(From an old wood cut)

In the above house, Wilhelm Richard Wagner first saw the light of day early on the morning of May 22, 1813. Thus Wagner was born in the troublous time of the Napoleonic Wars. On the two days preceding his birth, a battle had raged in the neighboring Saxon city of Bautzen; after severe fighting Napoleon was victorious over the allied Prussian and Russian forces. The poet-composer was the youngest of nine children. Following the battle of Leipzig, which ended on October 19, 1813, an epidemic fever broke out in the town of which Wagner Senior died, leaving his widow in want. The date of Richard Wagner's birth is inscribed on a marble slab between the first and second stories of the house.



(6) WAGNER'S FIRST WIFE, MINNA, NÉE PLANER (1809-1866)

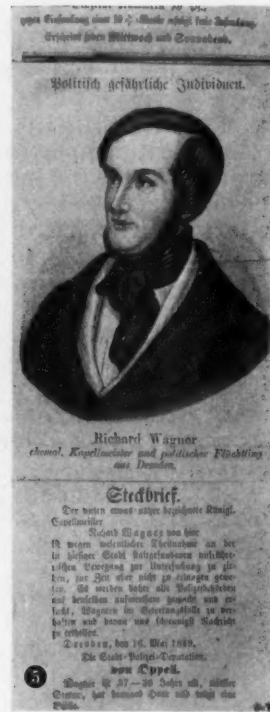
On November 24, 1836, Wagner married the actress, Minna Planer, four years his senior. As the twenty-three-year-old composer was, according to the Prussian law, still a minor, he gave his age as twenty-four, while the twenty-seven-year-old bride subtracted four years from her age in the statement made to the authorities. This ill-considered and childless marriage turned out an unhappy one for both parties. Minna's death in 1866 freed Wagner from his marriage ties, which he characterized as "the misery which is the ruination of thousands and thousands." The couple had separated five years before, Minna going to Dresden, where she remained until her death. In 1870 Wagner married Cosima, the daughter of Franz Liszt and divorced wife of Hans von Bülow, his friend, who had been instrumental in bringing out several of his operas and had personally conducted them. Cosima Wagner's mother was the Countess Marie d'Agoult, an authoress who wrote under the name of Daniel Stern.



(4) RICHARD WAGNER

(Drawing by E. B. Kietz, Paris, 1842)

Wagner originally wanted to become a poet, and his ambition was to write a tragedy in the style of Shakespeare. It was not until he was a high school student that his love of music made itself manifest. He began to study the piano under the organist, Gottlieb Müller, and counterpoint with Theodore Weinlig, cantor of the Thomas Church in Leipzig. These early days of his musical career produced works for piano, overtures, and a symphony. In 1833 he wrote the opera, *Die Feen* (The Fairies), which was first produced in Munich after his death in 1883. He wrote his second opera, *Das Liebesverbot* (Love's Ban) in 1834; that work had but one performance. In the same year, Wagner was appointed Musical Director in Magdeburg, which engagement was followed by others in Königsberg and Riga; in 1839 he took up his abode in Paris. He lived there until 1842, gaining a meagre livelihood by making transcriptions and filling orders from publishers for compositions in the popular style of the day; but during those three years he also composed the *Faust Overture* and completed the operas, *Rienzi* and *The Flying Dutchman*. *Rienzi* was accepted for performance in Dresden, *The Flying Dutchman* in Berlin; both operas eventually were first produced in Dresden. Wagner now began to attain considerable renown, and shortly before his return to Germany the above portrait was drawn by Kietz, a well-known artist; it is the oldest known likeness of the master.



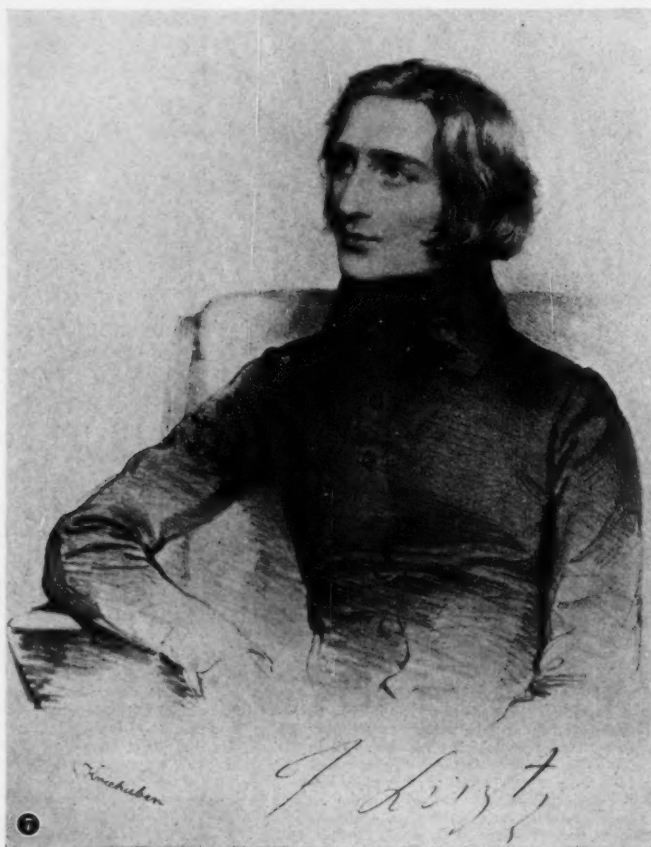
(5) WARRANT FOR THE APPREHENSION OF RICHARD WAGNER.

(As published in the *Leipziger Zeitung* of May 20, 1849.)

On October 20, 1842, the first performance of *Rienzi* took place in Dresden, with sensational success; the premiere of *The Flying Dutchman* followed, January 2, 1843, at the same opera house. The emphatic success of these two operas was the turning point in Wagner's career. Less than a month after *The Flying Dutchman* performance, he was appointed Court conductor in Dresden. In that capacity he paid special attention to the works of Gluck and Beethoven; the latter's ninth symphony might almost be said to have been rediscovered by Wagner. His creative efforts were by no means interrupted at this time. On October 19, 1845, *Tannhäuser* was first produced in Dresden. But this peaceful artistic activity was rudely interrupted in the stressful year of 1848. Wagner, angered by the conservative attitude of the government, was induced to take part in the revolutionary movement of '48 and '49, and when the revolution was put down a warrant for his apprehension as a politically dangerous individual was issued and published in a number of Saxon newspapers, accompanied by a likeness after the drawing by Kietz (see illus. 4).

(7) FRANZ LISZT. (LITHOGRAPH BY KRIE-HUBER)

Wagner had to flee from Saxony, and at first took refuge for a few days with Liszt at Weimar, whence, armed with a false passport, he got to Switzerland. The success of his flight Wagner owed to the generous aid of Liszt, his true friend since 1840. Throughout the life of the two composers, they were united by an ideal friendship and artistic brotherhood. Liszt once said: "My great joy is to enter into his (Wagner's) feelings and to emulate him." Wagner wrote: "You have, for the first and only time, given me the joy of being fully understood;" and again: "As far as I can look into my future, I can perceive nothing that could rehabilitate me and arm me for further struggles, except to be with you again." Liszt considered it his sacred duty to work in Wagner's cause, in word and deed.





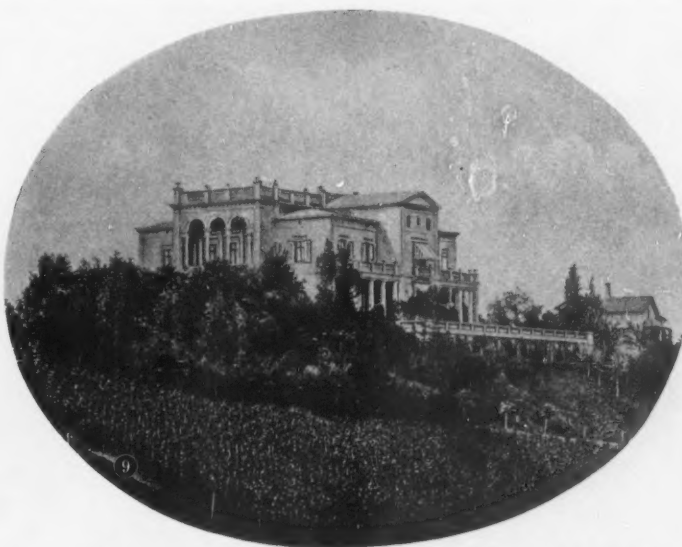
# Pictorial Biography of Richard Wagner



(8) RICHARD WAGNER.

(By Clemetine Stocker-Escher, 1853)

After 1849, Wagner resided in Zurich, except for a short sojourn in Paris. In Zurich he produced a number of his most important prose writings, among which are: *The Art of the Future* (1850); *Opera and Drama*; and *A Communication to My Friends* (1851). Now his greatest work, the *Nibelungen Tetralogy*, began to take form. It was completely planned in 1851, and the following year the entire poetical text was finished; by 1857 Wagner had composed the music of *Rheingold*, *Die Walküre*, and the first act of *Siegfried*.



(9) VILLA WESENDONCK AND WAGNER'S REFUGE IN ZURICH.

In the summer of 1857 Wagner interrupted his work on *Siegfried* and applied himself to *Tristan and Isolde*, the poem and music of which were completed in two years. Towards the end of April, 1857, Wagner had found asylum in the little house on the green hillock (at the right of picture), which his friend, Otto Wesendonck, had placed at the disposal of himself and his wife. Wagner's friendship with Otto Wesendonck and his wife, Mathilde, dated back to 1853. Wagner conceived a great liking for Mathilde Wesendonck, which soon developed into passionate love. "But,"

Wagner wrote in 1858, "as a union between us was out of the question, our attraction for each other was of that hopeless and pathetic nature that spurned all that is low and unworthy and sought appeasement in furthering each other's earthly happiness." This hopeless love for this high-minded woman influenced in no small degree the creation and character of the opera, *Tristan and Isolde*.



(10) MATHILDE WESENDONCK. (1860)

Mathilde Wesendonck was born in 1826; at the age of twenty she married Otto Wesendonck, merchant, who settled in Zurich in 1851. In 1857 the couple moved into their beautiful new villa situated on a hilltop, next to Wagner's "refuge," in which he lived until August, 1858. Wagner has immortalized his love for Mathilde Wesendonck in letters and diary entries which belong to the loftiest and most moving love poems in the world's literature.

(11) WAGNER AT THE CONDUCTOR'S DESK.

(Silhouette by Otto Böhrer.)

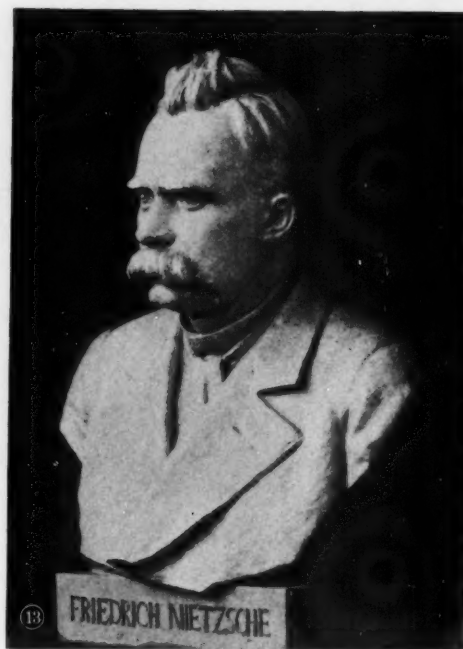
Wagner must be counted among the greatest conductors of all time; he gained high recognition not only as a conductor of his own works, but also as an interpreter of older and contemporary composers, notably Gluck, Beethoven, Weber and Liszt. He set down his experiences as a symphonic and operatic conductor in a celebrated writing entitled, *On Conducting*, which was published in 1869. The well-known Viennese silhouette artist, Otto Böhrer, succeeded admirably in his portrayal of Wagner in his characteristic attitude with head and right arm high in air.

# Pictorial Biography of Richard Wagner



(12) RICHARD WAGNER. (1860)

This, the oldest photograph of Richard Wagner, shows the master after the completion of *Tristan and Isolde* in 1859, at the beginning of his wanderings from 1859 to 1866, during which he found himself in Paris, Vienna and Munich, among other places. During this time, Wagner, in straitened circumstances, made numerous more or less successful attempts to have his work produced at leading opera houses.



(13) FRIEDRICH NIETZSCHE.

One of the most distinguished and interesting personalities in Wagner's circle was the philosopher Nietzsche. At first an enthusiastic admirer, he became a bitter opponent and contemptuous detractor of Wagner's art. In the *Birth of Tragedy*, Nietzsche seeks to demonstrate a mystic relationship between the antique tragedy and Wagner's music drama; Wagner is raised almost to the plane of a deity. Nietzsche's *Richard Wagner in Bayreuth* is one of the most significant works in the Wagner literature. But later writings, *The Case of Wagner*, and *Nietzsche v. Wagner*, produced shortly before the philosopher lost his reason, are full of violent hatred and the desire to destroy. They were for many years the main weapons of Wagner's opponents.



(14) RICHARD WAGNER. (Vienna, 1862).

After witnessing performances of *Lohengrin* and *The Flying Dutchman* in Vienna in 1861, Wagner took up his residence in the city on the Danube in 1862. The desire to have his *Tristan and Isolde* produced at the Royal Opera in Vienna was largely the cause of this move. But the total lack of understanding of the work on the part of conductor and singers made the fulfillment of his wish impossible. After seventy-seven laborious rehearsals the performance of the opera was given up. During this time Wagner completed the book of *Die Meistersinger* and started work on the music.



(15) RICHARD WAGNER. (Paris, 1861.)

Concerts undertaken by Wagner in Paris and Brussels in 1860 resulted in dire financial failure. On March 3, 1861, the new version of *Tannhäuser* was staged in Paris. Instead of the expected success, the performances resulted in a terrific scandal, compelling Wagner to withdraw the work after the third performance. In a letter relative to the Paris *Tannhäuser* production, Wagner attributes its failure to the action of the members of the exclusive jockey club who "because of the absence of a ballet (at the late hour of their arrival at the theater) felt most indignant, and proceeded to make it their business to prevent the further production of this ballet-less opera. On the way to the opera house they procured a number of hunting whistles and similar instruments of noise, with which they started a vigorous anti-*Tannhäuser* demonstration. Any attempts at applause were drowned out by tumult and even the Emperor and Empress protested in vain for an impartial hearing of my work. These members of the highest aristocracy of France, who considered themselves the masters of the opera house, thus irrevocably condemned my *Tannhäuser* to failure. Until the final curtain applause was met by whistling."



# Pictorial Biography of Richard Wagner



(16) THE WAGNER HOUSE IN PENZING NEAR VIENNA.

After an artistically and financially successful concert tour in Russia, Wagner returned to Vienna, where his friends had prepared an attractive home for him in the suburb of Penzing. The master took up his residence there on May 12, 1863; but it was not for long. Lack of funds soon compelled him to undertake further concert tours, which led him to Prague, Karlsruhe, Breslau and other cities. These ventures were not successful from a pecuniary standpoint, and Wagner's financial difficulties reached a crisis. To escape from the bailiffs he secretly left Penzing, while his friends broke up his household. "My situation is dreadful; I am walking on a narrow ledge—one push and all is over—I can do no more," wrote Wagner at this fearful time. It was in this year that the poems of the Nibelungen cycle were published; the master had practically given up hope of ever finishing the musical part. In 1864, when Wagner's affairs were at their lowest ebb, Ludwig II ascended the throne of Bavaria, and took him under his protection (see No. 18). The production of several of the operas in Munich followed, and for a time Wagner's pecuniary difficulties were alleviated. But the opposition in the Bavarian capital to the "music of the future" was so violent that the composer's sojourn there was short, and in December, 1865, he settled in a villa in the village of Tribschen, on Lake Lucerne, where he worked on the completion of the scores of *Die Meistersinger*, *Siegfried* and *Götterdämmerung*.

(17) RICHARD WAGNER IN THE SIXTIES

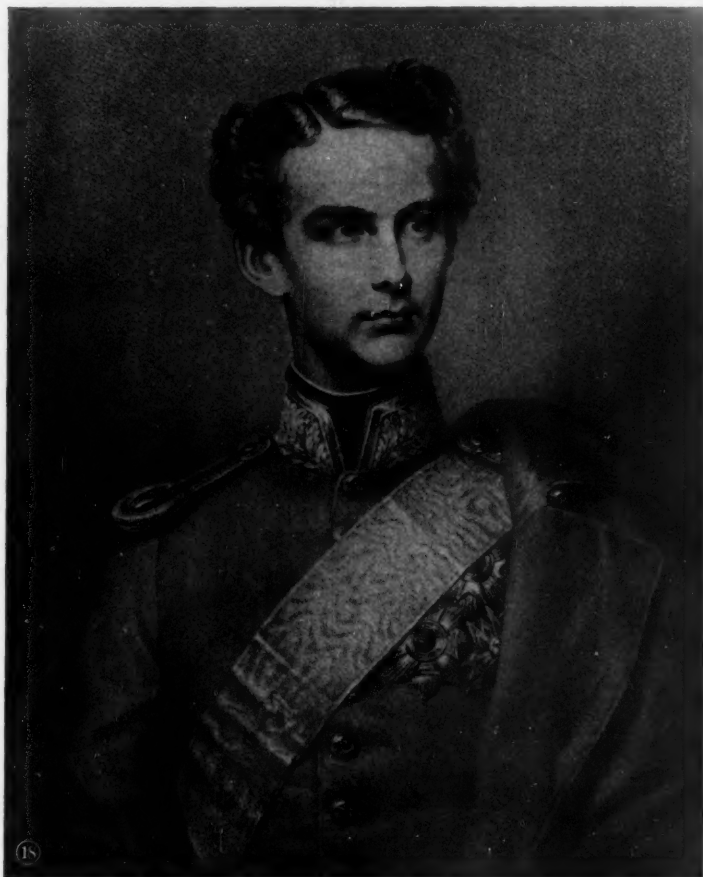
Just as Wagner's troubles appeared to have reached their climax, a seemingly miraculous change came. King Ludwig II of Bavaria summoned Wagner to his palace. Of this, his first meeting with the composer (May 4, 1864) the King wrote: "As I took his hand and assured him that I would make it possible for him to complete his great Nibelungen drama and produce it according to his own specifications, his fervid thanks embarrassed me. He bowed low over my hand, remaining in that posture for a long time without speaking a word. I stooped and drew him



to my heart, taking a mental oath ever to be his true friend." In a letter to the master, the King emphasized this resolve in the words, "Be assured that I will do everything in my power to heal your old wounds; I will protect you against the sordid cares of everyday life, so that, in the ideal atmosphere of your beautiful art, you will be able to devote yourself entirely to the dictates of your mighty genius."

(18) KING LUDWIG II OF BAVARIA. (Lithograph by Joseph Resch.)

At the age of sixteen years, King Ludwig of Bavaria (born 1845) had been deeply moved by a performance of Wagner's *Lohengrin*. When, years later, he saw the book of the Nibelungen, in the introduction of which Wagner timidly asked whether some royal personage could be found who would make possible the completion and



production of the work, he felt himself called upon to be the one. Soon thereafter (March 10, 1864) the young prince ascended the throne, and he felt that the time had come for him to be of service to Wagner. Accordingly he wrote, "At last I have donned the royal purple; as I have now the power, I will use it to make you happy. Unbeknown to you, you have been the source of my greatest joy from my earliest youth, a friend who was nearest my heart, my best teacher and guiding influence." The King kept his promise. First he made possible the production of *The Flying Dutchman* and *Tannhäuser*, which were followed on June 10, 1864, by the premiere of *Tristan and Isolde*, with Schnorr as Tristan and Hans von Bülow as conductor. Writing of the rehearsals of this memorable *Tristan* performance, Wagner wrote: "For the first time in my life, I revelled in the joy of my art perfected; I was as if cushioned on a bed of love. As if by magic, the work assumed an undreamed of reality." An annual stipend of 1,200 Gulden (about \$500) was allowed the composer, and the sum was later increased by an amount which is unknown. His creditors appeased, his hopes and enthusiasm were revived and he resumed his work with a will.



(19) RICHARD AND COSIMA WAGNER.

In Munich, and later in the summer home, Tribschen, near Luzern (1866), Wagner's relations with Cosima von Bülow, daughter of Liszt and wife of Hans von Bülow, grew more and more affectionate. Cosima made known her resolve to be the companion of the lonesome master. She left von Bülow and threw her lot in with Wagner, whose first wife had died in 1866. Wagner wrote at this time: "To me has come the woman who knows that I can well be helped, and that my vaunted axiom, that I do not need help, is false. She knew that I could be helped and has helped me; she rose above her shame and easily bore the world's condemnation." The children of Wagner's second marriage (Cosima and Wagner were married August 25, 1870) were two daughters, Isolde and Eva, and one son, Siegfried. Cosima was a woman of extraordinary intelligence, excellent education and marked executive ability, qualities which enabled her to render most efficient service as general directress of the Bayreuth festivals for many years. She is the author of a book on her illustrious father, entitled: "Franz Liszt. Ein Gedenkblatt von seiner Tochter."

# Pictorial Biography of Richard Wagner



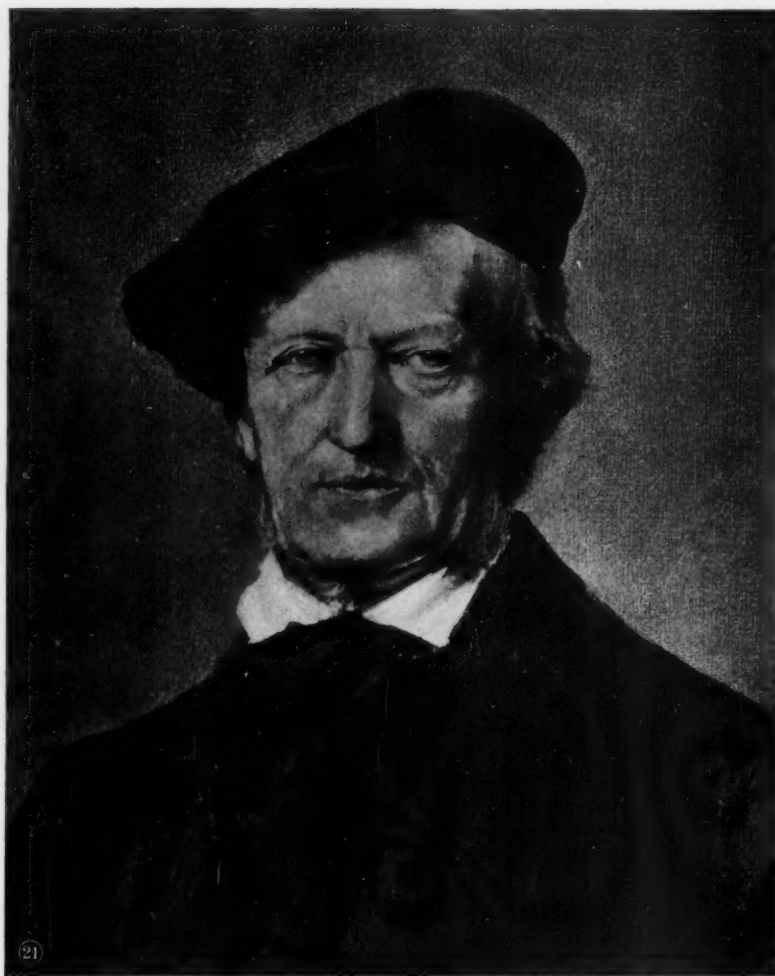
(20) SIEGFRIED WAGNER.

Wagner expressed his joy at the birth of his son, Siegfried (Tribschen, June 6, 1869), in his lovely Siegfried idyll, in which he pictures, through the medium of tone, the happiness of himself and his wife, Cosima. Siegfried Wagner at first intended to dedicate himself to architecture, but he soon turned to music. He achieved some renown as a conductor of his father's works and also as a composer. His best known work is the opera, *Der Bärenhäuter*. Siegfried received his musical education from Kniesel, chorus master at Bayreuth, and Humperdinck, the composer of *Hänsel and Gretel* (among other operas) and one of the collaborators of Richard Wagner at Bayreuth, where he assisted the master in preparing the score of *Parsifal* for publication. Siegfried's face is a perfect composite of the features of his two eminent parents.

(21) RICHARD WAGNER.

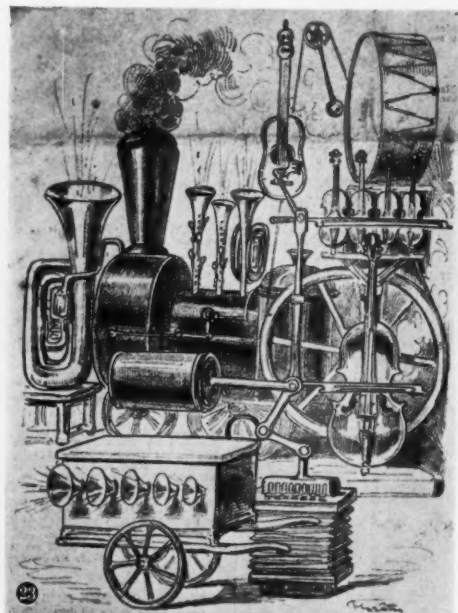
(From the oil painting by Lenbach, 1874.)

In 1868 the first performance of *Die Meistersinger* was given in Munich; the following year *Das Rheingold* had its premiere without Wagner's coöperation and against his wish, as the number of rehearsals allowed was insufficient. In 1870, also in Munich, *Die Walküre* was first produced. The very unsatisfactory performances of *Rheingold* and *Walküre* renewed in Wagner his long cherished desire to have the Ring produced in the form of a music festival in some centrally located place in Germany; his choice fell on the little Bavarian town of Bayreuth. On May 22, 1872, the cornerstone of the new Festival Theater in Bayreuth was laid. The building of the new theater was made necessary by the fact that the old opera house was too small and antiquated. Wagner, who had just taken up his residence in Bayreuth, started to build a house for himself, the Villa Wahnfried, the cornerstone of which was laid in 1873. The construction of the theater, which at first was financed by various Wagner societies throughout Germany gradually had to be interrupted because of lack of funds. King Ludwig again came to the rescue, advancing one hundred thousand thaler in 1874, and thus the success of the great undertaking was assured. Lenbach was one of the foremost German portrait painters in the second half of the nineteenth century. Next to his portraits of Wagner (compare No. 33) his picture of Bismarck is the best known of his works.



(22) WAGNER AND THE CRITICS. (Silhouette by Otto Böhler.)

Especially prominent among the innumerable hostile critics of Wagner were those of Vienna. Hanslick, the celebrated reviewer of the *Neue Freie Presse* in Vienna, went to the greatest length in making war on Wagner's "new" music. His criticisms of Wagner's works are undoubtedly among the most justifiable of the anti-Wagner writings, even though they betray, for the most part, a total misconception of the aims and purposes of the composer. Böhler, who enlisted his art as a caricaturist in Wagner's behalf, here pictures Hanslick standing in Wagner's palm and seeking to attack him with a gigantic pen. Dancing about the composer with ominous brandishing of pens are the rest of the Vienna critics, among them Kalbeck, the well known friend and biographer of Brahms, who can be seen in the foreground, hat on head. There is also Speidel, the celebrated feuilletonist of the *Neue Freie Presse* (to the right of Kalbeck).

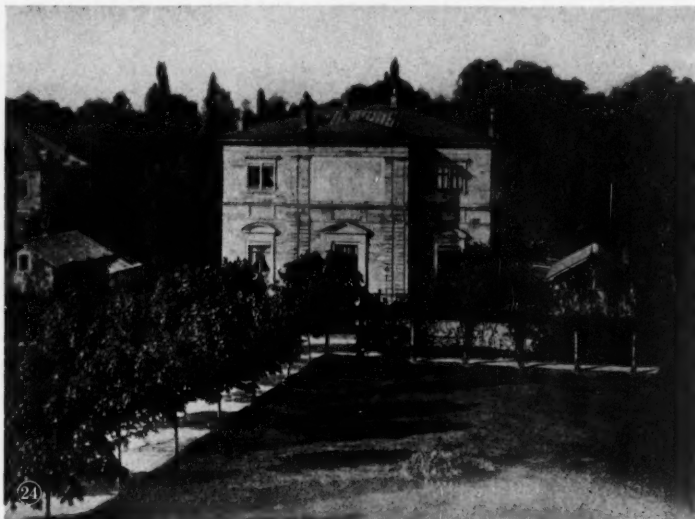


(23) "LATEST INVENTION OF KIKERIKI RESPECTFULLY DEDICATED TO MR. RICHARD WAGNER."

Probably no artist ever suffered so much opposition and ridicule as Richard Wagner. The destructive criticisms of his works and the bitter contempt with which the satirical journals and joke papers regarded his artistic tendencies would fill many volumes. The above amusing suggestion for a practical method of performing the "music of the future" appeared in *Kikeriki*, a humorous Viennese publication.



# Pictorial Biography of Richard Wagner



(24) VILLA WAHNFRIED IN BAYREUTH.

In April, 1874, Wagner's new home in Bayreuth was ready for occupancy. "Here, where my imaginings (Wähen) were realized, I name this house Wahnfried," said Wagner on christening the villa. Over the entrance to Villa Wahnfried there is a painting showing Wotan, the Wanderer, the figure of Tragedy, and that of Music leading a small boy by the hand. The figure of music has the features of Cosima, while the face of the boy is that of Siegfried Wagner. Wahnfried is still the home of the Wagner family.



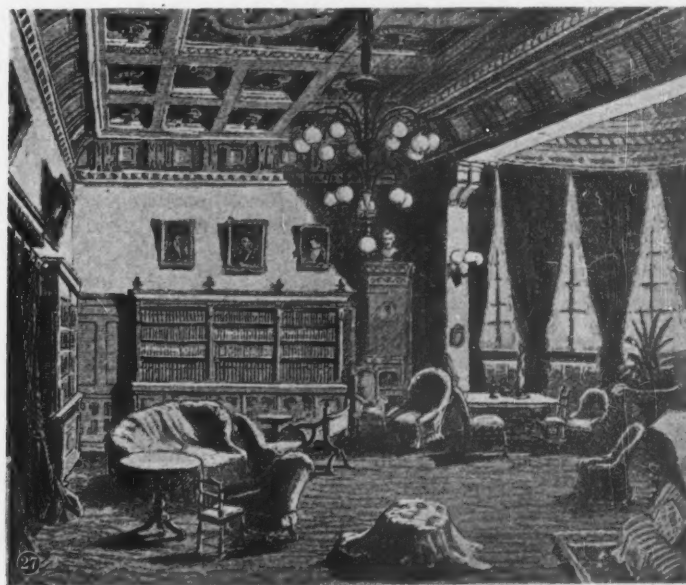
(26) SIDE-LIGHTS ON THE RICHARD WAGNER CONCERT (KIKERIKI, VIENNA, MARCH 4, 1875)

In March, 1875, Wagner undertook a concert tour to Vienna, Budapest and Berlin. After the Vienna concert the comic journal, Kikeriki, made the above satirical suggestions for the further expansion of Wagner's orchestra. They consist of a gigantic harp played with a rake, a cat from which musical sounds are evoked by means of a violin bow, a metal pot into which fragments of broken glass are dumped, porcelain dishes which are scraped with serrated knives, a hound which is induced to howl by the sound of a toy trumpet, and a number of pigs which are made to grunt by loud raps on the roof of their sty. This caricature, one of the many that appeared in the anti-Wagner journals throughout Europe, has at least the saving virtue of humor, which is more than can be said of the bulk of the bitter invective that was hurled at the master by the adverse critics of his day.



(25) MEMORIAL LEAFLET OF THE FIRST BAYREUTH FESTIVAL, 1876.

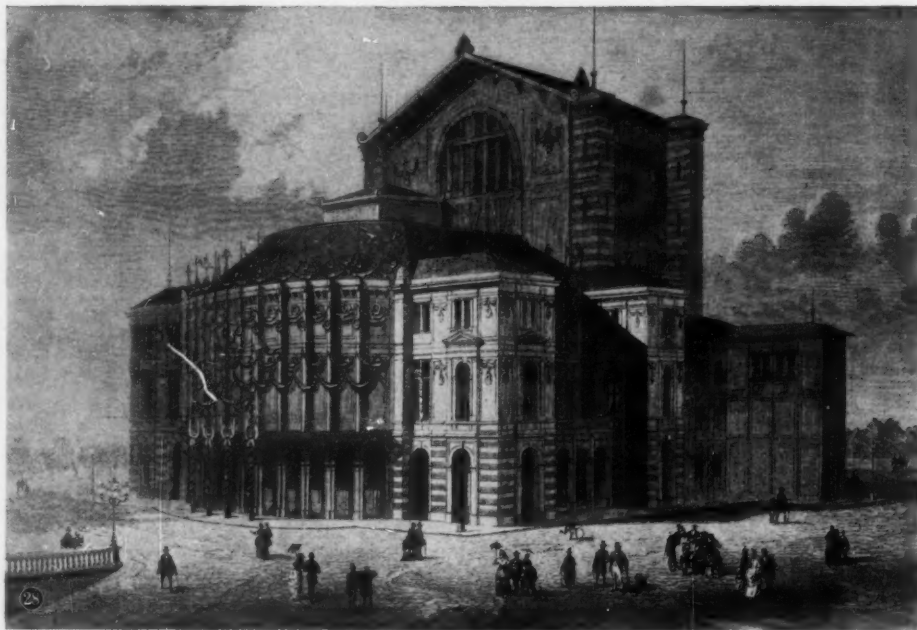
In August, 1876, the first festival at Bayreuth took place. The Nibelungen Ring received three performances. King Ludwig II of Bavaria and Kaiser Wilhelm I were among the guests. The foremost artists in Germany took part in the performances; they included Lilli Lehmann (lowest row, second from right); Amalie Materna (left end, third row from bottom); Hans Richter, conductor (next to Materna); Albert Niemann (over Wagner to the left). At the conclusion of the first performance, Wagner made a speech to the audience, in which he said, "This achievement was made possible by your bounty and the untiring efforts of the artists. Now you have seen what we can do. The rest is up to you. If you have the disposition, we have the art." The festival was attended by a deficit of some 150,000 Marks, the responsibility for which caused Wagner much anxiety. It proved impossible to repeat the performances in the following summer, as had been intended. Among the efforts to raise money to pay the deficit was a financially unsuccessful Wagner-Festival at the Albert Hall in London in 1877.



(27) WAGNER'S STUDY AT WAHNFRIED.

The room in which Wagner put the finishing touches on the Nibelungen Ring and wrote Parsifal is characterized by the luxury which Wagner craved in his later years. There is an extensive library, of which philosophical works, Wagner's favorite reading, form a large part.

# Pictorial Biography of Richard Wagner



(28) THE FESTIVAL OPERA HOUSE IN BAYREUTH.

The outwardly plain Festival Opera (the garlands shown in the picture were hung in honor of the initial performance) was, in point of stage technic, one of the most complete theaters of its time. Especially impressive was the invisible orchestra, which Wagner had distributed on descending steps reaching under the stage. His two-fold purpose in covering the orchestra was to allow the audience to focus their attention on the stage, and to achieve a perfect blending of the various sections of the orchestra.



(29) HANS RICHTER.

The eminent Viennese Wagner conductor, who directed the concerts of the Vienna Court Orchestra and of the Society of the Friends of Music in Vienna, and who later became England's foremost conductor, led the initial performance at Bayreuth in 1876, and thereafter was one of the principal festival conductors for many years.



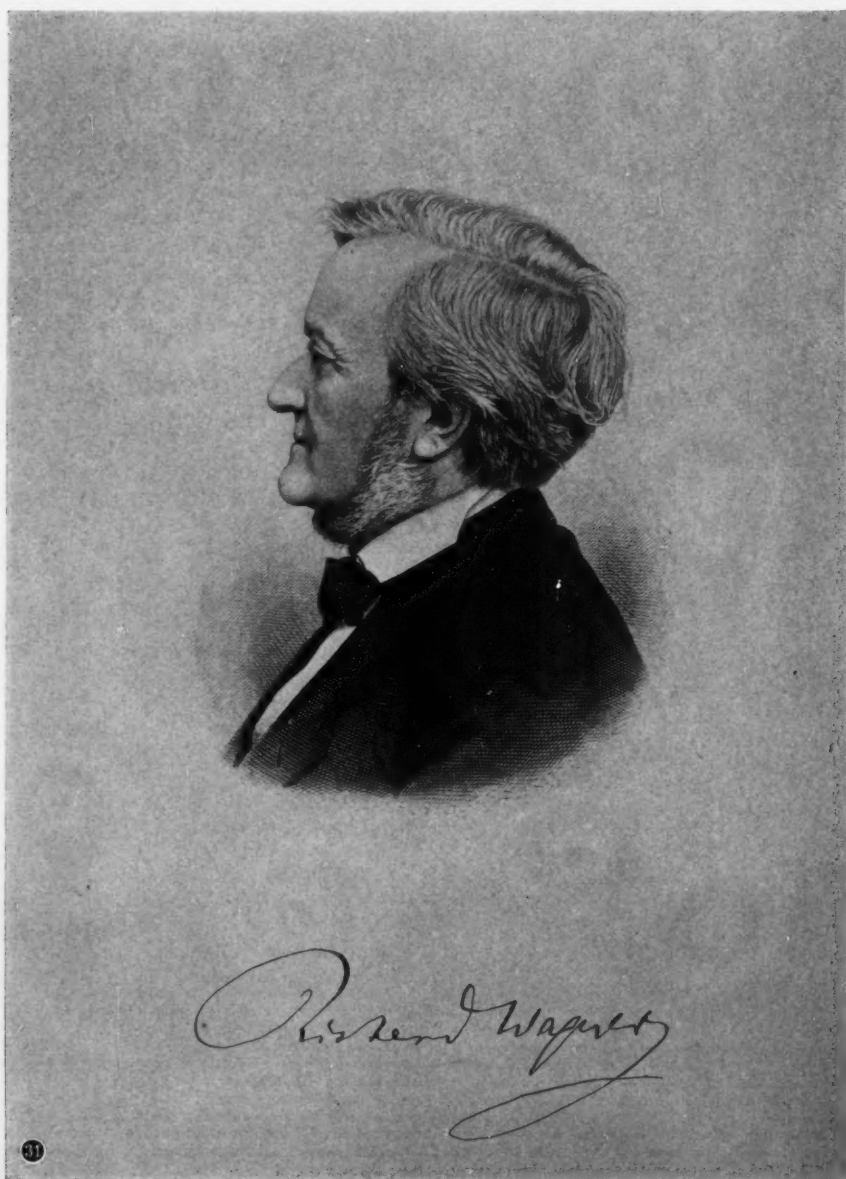
(30) "WAGNER'S DEIFICATION IN BAYREUTH."

(From Ulk, Berlin, 1876.)

Wagner sits enthroned as Wotan, over the orchestra of the Festival Opera. The raven at his left has in its beak a slip of paper bearing the name, E. von Hagen, the author of an important treatise on Rheingold; the raven at the right holds in its talons a paper with the words, "There is but one God, Porgès." The Walküres are seen bringing dead auditors, one of whom has his ears bound and holds in his hand a patron's pass to the festival. These passes were issued to those who had contributed funds toward the building of the Festival Opera House. This cartoon belongs to the category in which animosity predominates to the practical exclusion of humor. Making all due allowance for the reverence felt by the German and Austrian critical fraternity for the old and classical, it seems almost incredible that they should have been so inimical to a creative genius of Wagner's magnitude.

(31) RICHARD WAGNER (London, 1877).

The Bayreuth festival of 1876 was highly successful from an artistic standpoint but resulted in the enormous deficit of one hundred and fifty thousand marks. In 1877 Wagner sought to make up this amount by concerts in London, at which he alternated with Hans Richter in the presentation of excerpts from the Nibelungen Ring, but the financial success of this venture did not come up to his expectations. In the same year Wagner completed the book of his last music drama, Parsifal, which soon thereafter appeared in print.





# Metropolitan Week Brings Spectacle, Romance, Comedy and Drama

Rethberg and Martinelli Repeat Success in La Campana Sommersa—Turandot, Meistersinger, Manon Lescaut, Walkure, Butterfly Also Excellently Given

## TURANDOT, DECEMBER 10

Puccini's last opera, Turandot, was repeated at the Metropolitan on Monday evening, December 10, with the same cast. Mme. Jeritza appeared to be in fine fettle and held both the ear and eye with her artistic contribution. Lauri-Volpe sang unusually well and Nanette Guilford as Liu made much of the small role vocally, and acted with sympathetic appeal. Others in the cast were De Luca, Bada, Tedesco, Ludikar and Altglass. Serafin gave a vigorous reading of the score.

## DIE MEISTERSINGER, DECEMBER 12

For his second performance of Die Meistersinger at the Metropolitan Opera House, Mr. Gatti-Casazza presented Florence Easton, as a personable and vocally admirable Eva, and Clarence Whitehill in his familiar and altogether sympathetic interpretation of Hans Sachs. Walter Kirchhoff was hardly adequate, vocally or histrionically, as Walther—indeed, for once it was quite possible to sympathize with Beckmesser as played by the always satisfying Gustav Schützendorf. Competent performances were given by Miss Telva and Messrs. Meader, Cehanovsky, Gabor, and Mayr. Mr. Bodanzky's orchestra was not always free from minor lapses, although, on the whole, the conductor's reading was praiseworthy. The audience, as usual, was very enthusiastic.

## THE SUNKEN BELL, DECEMBER 13

The third presentation of Respighi's work, The Sunken Bell, was given at the Metropolitan with the same cast as previously, namely Rethberg, Martinelli, De Luca, Tedesco, Pinza, Manski and others. It seems superfluous to go into detail about the work at this time, for it has been reviewed at length previously. Mention should be made of the fact, however, that there have been numerous cuts made so that the opera has been curtailed by about twenty minutes.

The singers who are cast in the opera are some of the Metropolitan's best; the voices of Rethberg, Martinelli and Pinza are glorious instruments and Mr. De Luca gives one of his best interpretations in the raucous man of the well.

Tullio Serafin again led the singers and players to a great success.

## MANON LESCAUT, DECEMBER 14

The second performance of Puccini's Manon Lescaut, on Friday evening, brought Frances Alda as Manon and Gigli as Des Grieux, roles which suited both singers as if they had been specially written for them. Scotti as Lescaut; Didur, Geronte; Tedesco, Edmondo; Bada, Ballet Master; Picco, Innkeeper; Grace Divine, Musician; Reschiglian, Sergeant; Windheim, Lamplighter; and Ananian, Captain, added to the delightful performance. Tullio Serafin conducted.

## Oscar Seagle to Go On Tour Soon

Oscar Seagle, who was heard in recital at Town Hall last month, will remain in the city until the middle of February, when he is to start west on a concert tour. His first stop will be in Lincoln, Neb., where he will lecture and sing to the State Teachers' Convention which meets in that city. He will then continue on to the coast, where he has a series of recitals. He returns the latter part of April to the middle west. His work there will keep him busy until late in May when he goes to his country home in the Adirondacks to open his summer school. While in New York City, Mr. Seagle teaches a large class, among his pupils being many well known singers who are doing professional work in the city.

Mr. Seagle was asked how he could work so continuously without any apparent vacation and still win such unstinted and enthusiastic praise from the critics as he did at his last recital in Town Hall. He has the reputation of giving himself unsparingly in his lessons and yet his voice is always fresh and vibrant and improved at each hearing.

"There are two reasons, I think," said Mr. Seagle, in answer to the question; "one is my great love for my work, and the other reason is the change. After teaching steadily for some time, it seems a real vacation to go off in the car, as I shall do this spring, and sing for several months. This keeps me from ever getting stale. I am always in touch with the public and therefore my sympathy and understanding of the students' needs and viewpoints is ever alive. I can't be careless or lazy myself.

"And then, conversely, after being on the road for a while, it is a great pleasure to come home again, to hear what the pupils have been able to assimilate in my absence. I take up my teaching with great zest and know that my own experiences have enriched me.

"I think, also, the fact that I am a singer myself is a great advantage in the relationship between me and those who study with me. Most of the pupils who come to me come because they have heard me sing and have liked my singing. I am never trying to sell them a theory which may or may not work."

## National Opera Club Meets

President Baroness von Klenner greeted members and guests in her own original way at the December 13 matinee meeting of the National Opera Club, Waldorf-Astoria Hotel; called attention to the January 3 annual President's Reception, when two operas are to be performed; reminded hearers that the club was not a "dining or dancing" group but was devoted to opera and kindred subjects, and threw scintillating bon mots right and left. Princess de Broglie played four modernistic piano pieces by Milhaud and Mompou, and Saint Saëns' Bourree for the left hand, all in the excellent style, with flashing technic. Naardyn Lyska gave a talk on French music, also telling the story of Jonny Spielt Auf, with comments on the music, and received deserved applause. Excerpts from Manon were sung by Eleanor Crofts, an able artist of sweet personality and

## DIE WALKURE, DECEMBER 15 (MATINEE)

An excellent performance of Die Walkure was listened to by a capacity audience on Saturday afternoon, the cast including many distinguished exponents of the Wagnerian operas. Maria Jeritza as Sieglinde was lovely, both of voice and appearance, and gave some new touches to her acting, especially in the first act. Florence Easton was admirable in the role of Bruennhilde and Laubenthal sang unusually well as Siegmund. Laubenthal is in excellent voice these days. Clarence Whitehill made a familiar and vocally effective Wotan, while Margaret Matzenauer, the Fricka, added to the high standard of the singing. Others in the cast were: William Gustafson, Dorothea Manski, Charlotte Ryan, Louise Lerch, Ina Bourskaya, Marion Telva, Merle Alcock, Editha Fleischer and Dorothea Flexer. Bodanzky conducted.

## MADAME BUTTERFLY, DECEMBER 15

A new Butterfly fluttered at the Saturday evening performance, in the person of Thalia Sabanieva. Vocally and physically well adapted for the role of Cio-Cio-San, Miss Sabanieva gave a pleasing performance, which would have been much enhanced had she tried to be more Japanese in gesture. With the improvement suggested she should become a favorite exponent of this favorite role. Frederick Jagel, substituting for Gigli, gave admirable account of himself as Pinkerton, the music allotted to whom lies exceptionally well for the gifted young American tenor. Merle Alcock, as Suzuki, gave a well rounded performance, her experience and authority constituting a substantial support to Cio-Cio-San, who was apparently nervous. Others in the cast were Messrs. Basiola, Bada, Malatesta, Ananian and Quintina. Mr. Bellezza conducted.

## SUNDAY NIGHT CONCERT, DECEMBER 16

The seventh Sunday Night Concert of the season was for the benefit of the Emergency Fund. Giuseppe Bamboschek handled the orchestral forces, opening with the Fra Diavolo overture, after which Leon Rothier sang with opulence of voice La Calumnia from The Barber of Seville. Pearl Besmer, who recently made such a successful debut, selected the Depuis le Jour from Louise as her offering and added to the good impression previously made by her. Alfio Tedesco was heard in the L'Elisir d'Amore aria and Louise Lerch's lovely voice pleased in Micaela's aria from Carmen. Another gifted young American artist, Dorothea Flexer, contralto, gave a good account of herself in Mon Coeur s'Ouvre a ta Voix, from Samson and Delilah. The third act of Aida, with Rethberg, Lauri-Volpe and Danise, was a high light of the program, the voices blending beautifully. Two Hungarian Dances by Brahms, played by the orchestra, closed the program.

voice, also by Amerigo Frediani, of the San Francisco Opera Company; who has a beautiful tenor voice, and sang Le Reve splendidly, winning warm applause; for these Helen Schafmeister played excellent accompaniments, her accuracy and support being supplemented by expressive intelligence.

In the course of the proceedings, President von Klenner introduced the honor guests, Eleanore de Cisneros, also Mr. and Mrs. Polifeme, each of whom said interesting things about opera and music in America. The usual large and vitally interested audience filled the Astor Gallery, and expressed interest throughout the varied program, the keynote of which was opera in America. Chairman of artists was Mrs. Nathan Loth, and the chairman of reception was Mrs. Augustus Kieselee.

## Madrigal Club Concert

Marguerite Potter, president of the New York Madrigal Club, presented an afternoon of American composers' works, at the Barnard Club, December 9, Clara Edwards, Charles Fonteyn Manney, Henry Holden Huss, and Horace Johnson being the said composers. Excepting the Huss works, played by William Sinclair Craig, everything was vocal, sung by Ethel Best, Charles Stratton and Lawrence Wolfe. Mr. Manney's works were heartily applauded, the composer playing accompaniments for Charles Stratton, tenor, who had to sing encores. Cursory Rhymes, of very humorous nature, by Horace Johnson, was well sung by

Mr. Wolfe. Mr. Craig played a waltz, Lake Como, and a mazurka, all by Huss, in poetically brilliant fashion, and all concerned were recipients of praise. General social commingling, with refreshments followed, and one observed many people prominent in music and the professional life among the large company.

## Lhevinne Back in America After European Tour

Josef Lhevinne returned from Europe on December 11 after a triumphal tour abroad. These appearances began on September 12 in Scheveningen and included three London appearances which resulted in splendid tributes from Ernest Newman and other leading English critics. Mr. Newman



JOSEF LHEVINNE

was inspired to write in the London Times as follows: "Mr. Lhevinne is one of those pianists who make every difficulty look so easy that you believe, for the moment, that you have only to go home and open the piano, and put your fingers on the keys and the music will come of itself. Technic of Mr. Lhevinne's sort is in itself a joy to the hearer, so smooth and certain is it; but when it is supplemented by so keen an intelligence and so thoroughly musical an imagination as his we feel that one of the ordinary stages between the composer and listener has been skipped, and the music is being not so much played to us as spontaneously generated."

Subsequent concerts in Berlin, Budapest, The Hague, Amsterdam and Hamburg added new laurels to the pianist's fame in these countries. On Lhevinne's second appearance in Paris, the success which greeted him was such that the Lamoureux Orchestra rearranged its schedule in order to have him appear as soloist with them.

Early in January, Lhevinne will begin his American tour, which calls for appearances throughout the country. Rosina Lhevinne will appear with him on several occasions, when these two noted artists present their annual concerts for two pianos. In addition to their concert activities, both of the Lhevinnes are on the faculty of the Juilliard Graduate School.

## Grace Leslie to Sing in East Orange

Grace Leslie will sing a holiday performance of Handel's Messiah in East Orange, N. J., on December 20. Other current performances for the popular contralto include a concert appearance in Portland, Me., on January 9, and a club engagement in Hackensack, N. J., on January 17. Later in the season Miss Leslie again will appear at the Halifax, Nova Scotia, Festival.

## Mr. and Mrs. Kinsey Vacationing

Mr. and Mrs. Carl D. Kinsey, of the Chicago Musical College, will sail today (December 20) from New York for a fortnight's cruise in the West Indies, this being their annual winter vacation.

## A DISTINGUISHED GROUP

The Sunday Night Concert at the Metropolitan Opera House, on December 9, was a benefit for Camp Sussex. In the accompanying photograph, from left to right, are: Max Abelman; Mrs. A. L. Stark; Giuseppe Bamboschek, conductor of the Sunday Night Concerts; Clara Jacobo, one of the soloists; Mayor James J. Walker; Mrs. Hugo H. Piesen, and Hugo Piesen, president of the camp.



## FIRST ANGLO-AMERICAN SUMMER HOLIDAY MUSIC CONFERENCE

Lausanne, Switzerland, August 2-9, 1929

The First Anglo-American Summer Holiday Music Conference for American and British Empire Musicians and Educators, will be held at Lausanne, Switzerland, August 2 to 9, 1929. The presidents of the Conference are Sir Henry Hadow and Dr. Walter Damrosch. The American Advisory Council is composed of: Mabelle Glenn, Kansas City, Mo., chairman, president Music Supervisors' National Conference; William Arms Fisher, Boston, president Music Teachers' National Association; Mrs. Edgar Stillman Kelley, Oxford, O., president National Federation of Music Clubs; Mina G. del Castillo, Cambridge, Mass., chairman Music Department, National Federation of Women's Clubs; Dr. Uel W. Lamkin, president National Education Association; Kate Lee Harralson, Atlanta, Ga., president Music Section, National Education Association; Dr. Frank D. Boynton, Ithaca, N. Y., president Department of Superintendence, National Education Association; Frank A. Sealey, warden, American Guild of Organists; Reginald L. McAll, New York City, president National Association of Organists; C. M. Tremaine, New York City, director National Bureau for the Advancement of Music; Dr. Carl Engel, Washington, D. C., chief of Music Division, Library of Congress; Dr. Deems Taylor, New York City, composer; Dr. David Stanley Smith, Yale University; Kenneth M. Bradley, president National Association Music Schools. The British Advisory Council is made up as follows: Sir Hugh Allen, Prof. J. C. Bridge, The Rt. Rev. The Lord Bishop

of Oxford, Sir Alexander C. Mackenzie, Prof. E. J. Dent, Dr. J. B. McEwan, Sir Landon Ronald, Sir Richard Terry. On the American Executive Committee are: Prof. Paul J. Weaver (chairman), Mrs. Francis E. Clark, George H. Gartlan, Franklin Dunham (secretary). The British Executive Committee consists of Hubert J. Foss, Chas. G. Hicks, Harvey Grace, Percy A. Scholes (Hon. Sec.).

The object of the Conference is to bring together representatives of the great teaching bodies of music in the Old and New Worlds, so that they may compare notes, spend a vacation together, and so learn from one another to their mutual advantage. Each has something to give and something to learn.

There will be general lectures and discussions, sectional lectures and discussions, a section devoted entirely to church music, an exhibition of music and instruments, concerts and informal musicales, and Jacques-Dalcroze has kindly promised to give a demonstration of Dalcroze Eurythmics as part of the Conference program, bringing with him from Geneva for this purpose some of his pupils. Lecturers will be British and American in equal numbers. Numerous excursions may be taken from Lausanne during the Conference week, and all members will be given a lake trip in a specially chartered steamer without charge.

Further information can be obtained from the Secretary, First Anglo-American Summer Holiday Music Conference, Room 1139, 70 Fifth Avenue, New York, N. Y.

### Crooks Arrives

Richard Crooks, American tenor, arrived from Europe December 17 on the S.S. America, accompanied by Mrs. Crooks and his two children. Mr. Crooks returns from his third consecutive concert and operatic tour of the continent, having sung in Norway, Sweden, Denmark, Germany, Austria and Czechoslovakia with outstanding success. Capital cities that acclaimed the singer include Berlin, Oslo, Stockholm, Copenhagen, Vienna and Prague.

Mr. Crooks has been engaged for six guest appearances at the great Vienna Opera next fall and at the operas in Budapest, Berlin and Hamburg, among other important operatic performances. He has also been re-engaged for all the cities listed above and will make his first appearances in many other musical centers that have not heard him as yet.

In the short time he had between engagements, Mr. Crooks made records for the German Record Company that corresponds to the Victor Talking Machine Company. In Oslo, for the tenor's first concert, the King and Queen of Norway remained until the last encore, a precedent, for it is customary in the Norwegian capital for Royalty to leave before the end of a concert. In Stockholm Mr. Crooks' last two recitals, held in a hall larger than Carnegie, were sold out with several hundred people on the stage, and he was offered two guests appearances at the Royal Opera.

The tenor starts rehearsing immediately with Mengelberg for his appearances as soloist with the Philharmonic-Symphony Orchestra at Carnegie Hall on January 3 and 4, when he will sing Mahler's *Das Lied von der Erde*. During the season he will also sing with the Philadelphia, Cincinnati and Minneapolis symphony orchestras and the New York Philharmonic Symphony again under Toscanini. His concert itinerary for the remainder of the season in this country is an extensive one. In February he will sing at the Town Hall twice as soloist with the New York Society of the Friends of Music.

### Verdi Club Holds Supper Dance

The usual large company which invariably assembles at musical or social events conducted by Florence Foster

Jenkins, president of the Verdi Club of New York, attended The Blue Bird Supper Dance, Hotel Roosevelt, December 12. Mrs. J. M. Beach, chairman of the affair, as well as her confreres, Mesdames James Gracie, Worthington Scott and F. H. Robinson, must have been gratified with the success of the affair, for all tables in the large ballroom were filled and a merry time was had by all. During an intermission, President Jenkins introduced the guests of honor, among them being leaders in the musical and dramatic world, including Frederick Haywood, Mesdames John Gilbert Gulick, Dambmann, Gladys Schwesinger; Oscar Gemunder, Dr. Mauro-Cottone, Conductor Zaslowsky, Riesberg, St. Clair Bayfield, and others. Several exhibition dances by Machaira and Jena Cook were very attractive, and David Meadow furnished well played dance music.

### American Opera Company's Week in Brooklyn

The American Opera Company, of which Vladimir Rosing is both the organizer and conductor, and which made a favorable impression with its student performances in New York at the Gallo Theater last season, paid its only visit to Greater New York during the past week. This company, as will be recalled, was originally of the Eastman School at Rochester and even during that time made some appearances in other cities. It has been enlarged, developed and crystallized gradually under its gifted and original manager, who has reconstructed the operas given and has attempted to turn even the old timers into music dramas. All of this was commented upon last year in these columns as well as in the New York dailies and calls for no further description here; as to whether the general public likes this sort of re-arrangement, that is a matter not to be decided in a moment. Time will tell.

The repertory of the past week included Faust, Madame Butterfly, The Marriage of Figaro, Carmen, Martha and Pagliacci. Mrs. Freer's Legend of the Piper was to have been given, but had to be withdrawn owing to the illness of a member of the cast. The conductor of all of these operas was Frank St. Leger, and those who took the principal roles were: Frederic Roberts, Clifford Newdall, John Gurney,



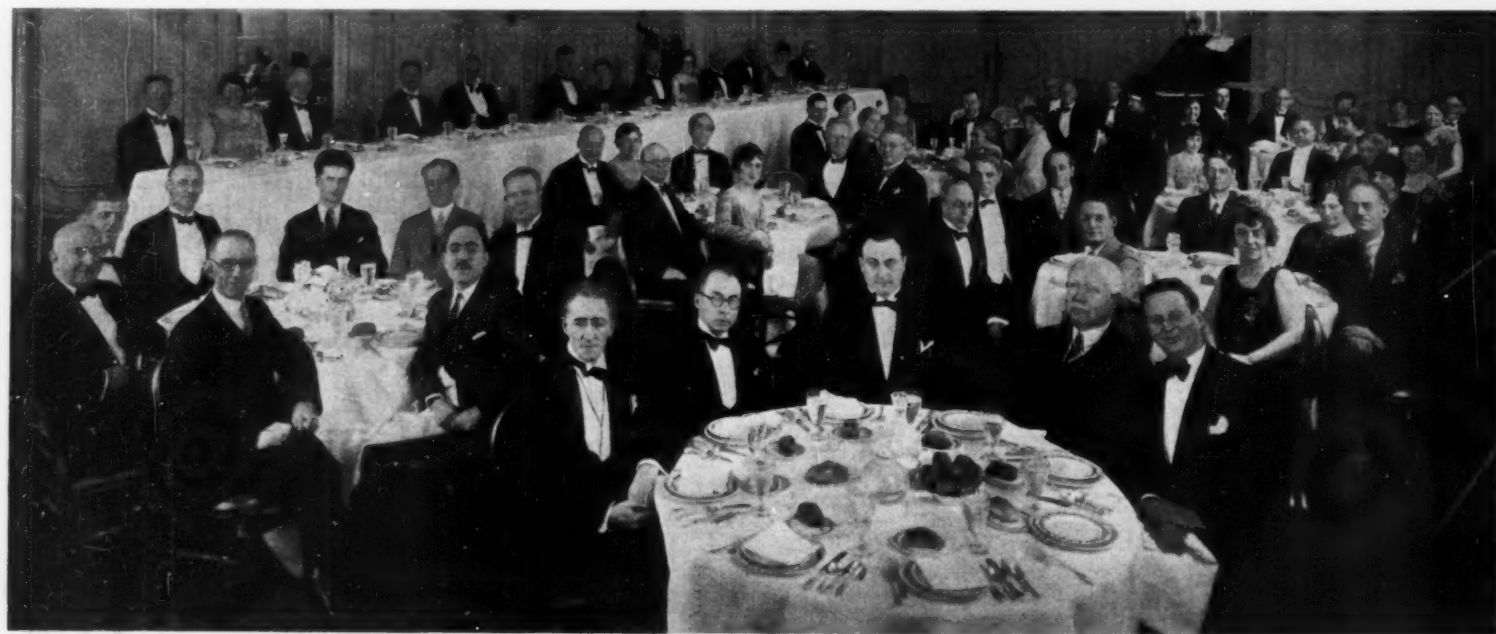
UNA BATES,

who recently arrived in New York on the S.S. Carinthia, was in the United States last year during which time she was engaged to appear at Government House, Ottawa. Miss Bates will give recitals during the spring in New York and Boston. She has toured throughout Great Britain with Dame Clara Butt, England's famous contralto, and has filled numerous other engagements in London and other English cities during the past year.

Mark Daniels, Harold Hansen, Natalie Hall, Cecile Sherman, Harriett Eells, Edith Piper, Allan Burt, Charles Hedley, Erle Renwick, Howard Laramy, Mark Daniels, Thelma Votipka, John Moncrief, Bettina Hall, Neel Enslin, Louise Richardson, Leonora Cori, Brownie Peebles, John Uppman, Maria Iacovina, Helen Golden, Dorothy Raynor, Patrick Killikelly, Peter Chambers, John Uppman, and Winifred Goldsborough.

### Rudolph Reuter Has Active Season

The Washington Chamber Music Festival association has just engaged Rudolph Reuter, pianist, to appear at the festival in January, 1929, as a result of his success at the recent Berkshire Festival under the auspices of Elizabeth Sprague Coolidge. On December 2, he appeared in Chicago in the first of a large number of appearances in this city, in the Schubert Festival Concert at Medinah Temple. On December 12, he played at Orchestra Hall in a special concert given by the Lake View Musical Society. Other engagements booked for the early part of the season include Springfield, Ill.; Arkadelphia, Ark.; Galesburg, Ill.; Indianapolis, Ind., and Cincinnati, Ohio. He will appear several times in joint recital with Jacques Gordon, and with the Gordon String Quartet. Mr. Reuter has also contracted for an appearance at the Concert Bowl at Redlands, Calif., for next summer, during the session of his master-class in Los Angeles.



Kaufmann & Fabry photo

### ANNUAL BANQUET OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC,

held at the Stevens Hotel, Chicago, on November 30. During the recent meeting of the Association in Chicago the following officers were elected for the coming year: President, Harold L. Butler; vice-president of the southern zone, Adolf Hahn; vice-president of the mid-western zone, C. M. Dennis; secretary, Burnet C. Tuthill; treasurer, Charles N. Boyd; advisory committee, Peter C. Lutkin; commission on curricula, Dr. Howard Hanson, Edgar A. Brazelton, John J. Hattstaedt; commission on ethics, Charleston L. Murphy, Frank A. Shaw, Donald Swarthout; commission on publicity, William MacPhail, William Boeppler, Frederic A. Cowles. Kenneth M. Bradley, retiring president, was elected to fill the new office of honorary president.



## Chicago Opera Offers Attractive Novelty in Mozart's Don Giovanni

Vanni-Marcoux, Schipa, Mason Head Splendid Cast in Interesting Revival—Delibes' Lakme Given First Performance of Season—Boris Godunoff, Cavalleria Rusticana and Pagliacci Also on Bill of the Week

LAKME, DECEMBER 9 (MATINEE)

CHICAGO.—The suburban special (as the Sunday matinees are called by the management) was given to Delibes' tuneful opera, Lakme, which on this occasion had its first hearing this season. Before reviewing the performance as a whole, words of commendation may be written for the sagacity of those who cast the principals and chose Charles Lauwers to conduct the opera.

Mr. Lauwers, who had directed Faust the previous evening in a manner entirely to his credit, bringing out all the beauties contained in the Gounod music and giving firm support with his orchestra to those who performed in the popular opera, showed unmistakably that his knowledge of the Delibes score is as exhaustive as that he exhibited in the Gounod work. Since Charles Lauwers has been made a first conductor by the Chicago Civic Opera he has been recognized as one of the pillars of strength in the personnel of the company. He conducts with taste, musical feeling and understanding of the voice, and the melodious Lakme music made even more charming under his forceful yet subtle baton. He scored heavily with the listeners.

Tito Schipa was the Gerald, and naturally it was he who brought to the Auditorium the huge audience that listened to the Delibes score, as only when one or two stars appear in the leading roles do large audiences attend performances of this lovely opera, which is not a drawing card. Schipa sang with his usual artistry and his British officer had allure and savoir-faire. Schipa always sings with the greatest ease, with absolute surety, which attributes fully explain his unsurpassed popularity. Topping all this, he gives the impression of modesty—not an assumed impression, but a bona fide reflection of his own self. His stupendous success had every earmark of a personal triumph.

Edouard Coteuil surprised his most sanguine admirers by the manner in which he sang and acted the difficult role of Nilakanta, a part sometimes sung by a baritone, as it lies high in the voice, but Coteuil encompasses high altitudes with the same ease as he emits tones in the basso register. His High Priest had dignity—even nobility—and he was at all times in the picture. He made a great deal of the part, and won the applause of a well pleased public.

Margherita Salvi had been announced as Lakme, but it was discovered at a rehearsal that the young singer did not know the part in French but in Italian; and as it was sung in the original, her place had to be filled by another popular singer of the company, Alice Mock. Miss Mock has been heard in many diversified roles, always scoring heavily and always giving entire satisfaction. How is it then that as yet she has not been pushed to the front and is kept somewhat in the background by those who look with reluctance to a young American singer's coming to the front, instead of being relegated as a youngster who has yet much to learn? Miss Mock has learned a great deal indeed. Her French is as good as that of a native. She sings with a style that reflects a sojourn in the French capital, yet she must have spent some time in Italy and in her native land, as her voice production is impeccable. True, the voice is small, but with its limited power it carries sufficiently well, especially in such roles as Lakme. After the Bell Song the audience made it imperative for conductor Lauwers to bring the performance to a stop and he was allowed to proceed only after the public had been permitted to express its pleasure.

Jose Mojica made, as always, a Hadji of great merit—a Hindoo slave from the sole of his feet to the crown of his head. Then also, in such roles as Hadji, Mojica is in his own domain and is unsurpassable in acting and in singing.

BORIS GODUNOFF, DECEMBER 10.

Boris was repeated once again with Vanni-Marcoux in the title role. As usual, he was the bright star of the performance.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 11.

There were no changes in the cast of Cavalleria and Pagliacci, which were listened to by a huge audience, who especially enjoyed the work of Moranzoni, who conducted Cavalleria, and of Henry Weber, who presided at the desk in the Leoncavallo opera.

DON GIOVANNI, DECEMBER 12.

Mozart's Don Giovanni with its fantastic garbing by the Chicago Civic Opera had its first hearing after two years absence from our boards. That the eye gets as accustomed to modern scenery as the ear to the cacophonous noises of several of our contemporary musicians, may seem strange; nevertheless, the truth of this manifested itself in our own orbits. Two years ago we criticised stage manager Charles Moor and his assistants for what we thought a grotesque mise-en-scene and scenery of one of the classics in grand opera. Today we reverse our verdict completely, as we must confess that as irritated as we were two years ago, as happy are we now that no changes have been made and Mozart modernized seems nowadays to have its *raison d'être*.

If any opera by Mozart can be modernized as far as the sense of vision is concerned, it cannot be changed as to music, yet some of the interpreters thought differently and to their own misfortune. The music that Mozart wrote for his Don Giovanni is not very difficult, to be sure. That ease with which he wrote should be reflected in the singing of his music; otherwise, the opera drags, and the

heaviness on the part of some of the interpreters was often contagious in the overheated Auditorium.

Worth singling out for efficient work are Vanni-Marcoux, who sang the title role; Tito Schipa, Don Ottavio; Edith Mason, Zerlina; Vittorio Trevisan, Masetto; and Chase Barromeo as Il Commendatore.

Vanni-Marcoux excels in such roles as Don Giovanni, the most elegant among aristocratic morons. Vanni-Marcoux is a fine singer—one who does not rely solely upon his voice to make his effect; the vocal art holds no secrets for him. He also has learned how to fit the action to the words, and he enunciates the Italian text so well that even those who are unfamiliar with that language are made to understand the plot without consulting program notes or following Don Giovanni's love episodes with the help of a libretto. Vanni-Marcoux is the dreamed Don Giovanni, the libertine who thought only of feminine conquests, whose pleasure in life was found solely in satisfying himself and in fooling those members of the gentle sex who believed in his perfidy. To be a Don Giovanni one must have elegance, a handsome figure, chic plus savoir-faire, a care-free attitude and the knowledge of how to wear velvet costumes with nobility. All those requisites Vanni-Marcoux possesses, and that he was lionized by women on the stage is hardly surprising, as few in the audience could resist such a Don Giovanni. There was not a single flaw to mar his remarkable performance. From beginning until end he was a big constellation from which radiated true Mozart tradition. He was feted, as he should be, and today Vanni-Marcoux is the toast of the town.

Tito Schipa is another opera singer who deserves the title of artist—a word too often used for nonentities. His singing was that of a fine musician, who understands Mozart and who knows how the role of Don Ottavio must be interpreted. Glorious was his rendition of Mio tesoro and the public thought likewise, since at its conclusion the ever popular tenor was recalled many times. It was not, however, solely in that aria that the work of Tito Schipa was so highly meritorious. Throughout the opera he gave distinction to the part.

Edith Mason is an ideal Zerlina. She, too, knows how Mozart's music should be sung. She interprets it with such musical knowledge as is seldom encountered among operatic singers. Though the Batti batti may have been taken at too slow a tempo, she sang it so artistically as to catch the fancy of her auditors, who were not slow in showing their appreciation. As often stated since the beginning of the season, Mason is this year at the zenith of her career. She is no longer self-conscious; she no longer listens to herself and thus has made big strides in her art. That she sang the role so well is not at all surprising, but that she caught the note of comedy heretofore lacking, shows what an intelligent woman can do when she gives free reign to her talent.

Chase Barromeo made a great deal of the role of the Commendatore. His singing was dignified and he added to his laurels.

Vittorio Trevisan was a very funny Masetto, one who from the first suspects Don Giovanni and one who does not shut his eyes easily.

Having set down the praise of those who understand Don Giovanni, we cannot state that the cast was a star one. It was a case of half and half, and to the other half the following remarks are addressed. Frida Leider, from whom we had expected great things as Donna Anna after her Brunnhilde in Walkure, left us cold. She understands Mozart, to be sure; knows the traditions, but the part seemed too heavy for her shoulders. The part of Donna Anna demands a Nordica, a Raisa—singer with stentorian tones—and these Mme. Leider does not possess even though the voice is sufficiently large to call her a dramatic soprano, but Donna Anna requires just a little more than that and for that reason the Teutonic singer was deficient. She was much applauded and many possibly will not share our opinion.

Hilda Burke probably learned the difficult role of Donna Elvira since her arrival here. There are roles that can be learned over night. Others need a great deal of study and among these is Donna Elvira. That Miss Burke has a glorious voice, has already been stated in these columns; that she is a conscientious artist has been evident since her debut in Aida; that she is a conspicuous figure in the rostrum of the company, is a matter of fact, but no one after four weeks study can do justice to the role of Donna Elvira. It takes much more than memorizing the part to interpret it as it should be and that Miss Burke did as well as she did with it speaks volumes for her musical intelligence; but she will have to sing it many times before making in it as good an impression as in other roles so far entrusted to her.

Alexander Kipnis was a rather heavy Leporello. We have no axe to grind nor fault to find with the gifted Russian basso. He has a fine personality, a glorious voice, but the role of Leporello does not fit him as well as others. Leporello is the valet of Don Giovanni. The Don is the Beau Brummel of the day—one who confides in his servant, but one who would object quickly to familiarity and certainly Kipnis was familiar—indeed, he was conspicuously in the way of Don Giovanni, who in real life would quickly have put his valet in his right place. Then, Mr. Kipnis made up as a Spanish smuggler, wearing rings in his ears and looking anything but the valet of a noble-

## News Flash

### Morgana Scores in Winnipeg

(By special telegram to the Musical Courier)

Winnipeg, Manitoba.—Nina Morgana sang at the fourth Celebrities Concert here and scored a personal triumph. The Free Press, in reviewing the concert, said in part: "Morgana enraptures her large audience. Soprano is given prolonged ovation."

man. In the last act when Leporello is supposed to be frightened to death by the appearance of the dead Commendatore, Kipnis instead of hiding under the supper table, lies down on the steps and carefully eats morsels left by Don Giovanni. Then when well fed, he reclines on two sofas and, we fear, might have fallen to sleep as his master passed into another world. Vocally, however, Kipnis was more than adequate, and met with the hearty approval of his listeners.

Giorgio Polacco was at the helm, and though we could dispute some of his tempos, he, nevertheless, was one of the potent factors in reaching a glorious conclusion.

(Continued on page 42)

### German Grand Opera Company to Give Tristan

It is announced that in addition to its unabridged performances of the Nibelungen Ring the German Grand Opera Company will present Wagner's Tristan and Isolde on its American tour. The first performance of Tristan will take place at the Manhattan Opera House on the evening of January 14, with Johanna Gadski and Willy Zilken, of the Leipzig Opera, in the title roles. Otilie Metzger-Lattermann is cast as Brangaene, Carl Braun as King Mark, Werner Kius as Kurwenal and Franz Egenieff as Melot. Dr. Walter Rabl, Magdeburg, will conduct.

### Rochester Philharmonic Broadcasts

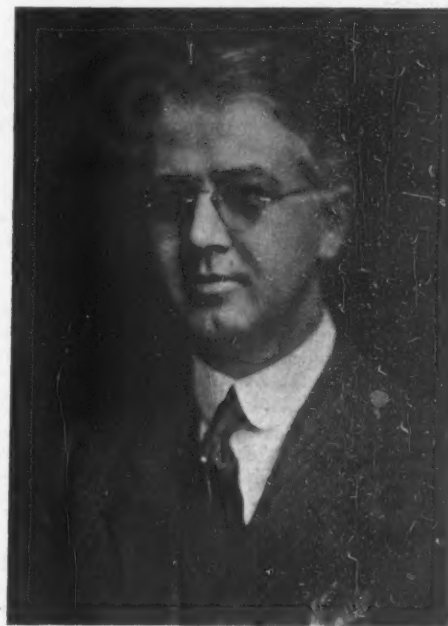
The matinee concerts of the Rochester Philharmonic Orchestra, Eugene Goossens conductor, are being broadcast from the Eastman Theatre by Station WHAM. They go on the air through the courtesy of the Convention and Publicity Bureau of the Rochester Chamber of Commerce. In addition to Station WHAM, the concerts are carried by the other three stations in the New York State network. Descriptive comment is given by Guy Fraser Harrison, assistant conductor.

### Didur-Vignon Wedding, December 21

Announcement has been made of the coming marriage of Adamo Didur, basso of the Metropolitan Opera Company, and Marguerite Vignon, at City Hall on December 21. Mrs. Eugene Bernstein and Joseph Landau, old friends of the singers, will be the witnesses. On December 23, Mr. Landau will give a dinner and reception in honor of the bride and groom at the Hotel Plaza.

### Dr. Carl Announces Messiah Performance

Dr. William C. Carl announces that he will give Handel's Messiah at the First Presbyterian Church, Fifth Avenue and Twelfth Street, on Sunday evening, December 23, with his Motet Choir and the regular soloists of the choir: Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield.



WESLEY LA VIOLETTE,

whose tone poem Penitella was played by the Chicago Symphony Orchestra under Frederick Stock on November 30 and December 1, meeting with much success with public and press. He is also a teacher of composition and theory at the Chicago Musical College.



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505, 4506.  
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
LEONARD LIBERLING, Editor-in-Chief  
WILLIAM GEPPERT, Associate Editors  
FRANK PATTERSON, Associate Editors  
CLARENCE LUCAS (Paris)  
RENE DEVRIS  
CESAR SAERCHINGER (London)  
ALBERT EDMUND BROWN (Hilsea, N. Y.)  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 828 to 830 Orchestra Building, 236 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 134 Wigmore Street, W. 1. Telephone, Mayfair 6452. London Business Office—175 Piccadilly, W. 1. Telephone, Gerrard 5267. Cable address: Musicurier, London.

BERLIN, GERMANY—C. HOOPER TRANK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone, Wilmers 8144. Cable address, Musicurier, Berlin.  
VIENNA, AUSTRIA—PAUL BOCHERT, Sobellingsasse 13, Vienna 1. Telephone, B-23-0-47. Cable address, Musicurier, Vienna.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 6, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK DECEMBER 20, 1928 No. 2541

No musical career is complete without the MUSICAL COURIER.

Most modernistic compositions are masterpieces of meaninglessness.

Outdoor bathing and indoor musicales are in season again at the fashionable Florida resorts.

The Yuletide spirit is here and the members of the Oratorio Society are glad that The Messiah rehearsals will cease now for awhile.

New York heard Tristan and Isolde for the first time forty-two years ago—and will still be listening to it in forty-two years from now.

"Woman Imperils Altitude Record," says the caption writer of the Evening Post, and all the coloratura sopranos are grateful to him for the advertisement.

Dr. Walter Damrosch continues to provide against possible boredom in his retirement as a conductor. This week sees him five times at the head of the Philharmonic-Symphony Orchestra.

We note that a critic has been engaged by a musical college to teach the young musicians how to be critics. As a matter of fact, however, no one is more critical than the average young musician.

Musical artists and composers should ponder on this thought of the great La Rochefoucauld: "Few persons have sufficient wisdom to prefer censure which is useful to them, to praise which deceives."

If, as Claudius said, every man is the architect of his own fortune, then the melodies of the masters are the blue prints from which the composers of popular music build their compositions and their competencies.

Bis, whiff, sniff! Within a few days versatile Ganna Walska made a successful appearance as a singer in Washington (bis), brought her perfume business over to New York (whiff), and became a flu patient (sniff). Next week, the flu permitting (and we sincerely hope it will be), she is expected back in New York, from Chicago, to appear in the U. S. Customs Court in a case involving duty running into six figures assessed on her last return from

Europe, bringing with her a few baubles and dainty personal effects.

Directions for making a grand opera company profitable: Get your audience first.

"To love is human," said Plautus; "it is also human to forgive." We love the Metropolitan Opera House and we forgive it for producing Egyptian Helena.

Just returned here from Europe, Josef Lhevinne brings the news that "Europe is clamoring for a return of the classics." Does Europe not know that the classics never had departed?

Did Longfellow speak from experience when he wrote: "Every human heart is human"? Evidently he never was a concert manager beset by young, unknown artists seeking paid engagements.

Claustrophobia, in medical parlance, means a fear of inclosed places. In the winter, New York music critics have claustrophobia every Sunday when they regard the lengthy list of concerts for the current week.

A well known actress declares that suffering perfects a person's personality. It is a matter of fact that entire audiences have suffered at some concerts, but one doubts whether their pain perfected their personalities.

A "composer" went to Tin Pan Alley last week and sold one of the publishers a song which was afterward discovered to be Sullivan's Lost Chord. It is to be hoped the seller received cash, or if a check, that he got the money before payment could be stopped.

Consul General Halstead, representing the United States in England, told the London Chamber of Commerce recently that the United Kingdom is our largest foreign market for chewing gum. The official did not state, however, how the sales figures compare with the American exportation of jazz.

Did you hear about the Scotchman who was seen wandering up and down Fleet Street in London, where all the newspaper offices are? Anxiety was stamped on every feature, and he carried a pair of trousers,—otherwise "breeks,"—on his arm, while he looked everywhere for the Edinburgh Free Press.

A scientist told the American Society of Mechanical Engineers that mechanics make up the most intelligent class in the country, engineers and technical men ranking second, business men third, with actors, physicians, ministers and professors lowest in the intelligence scale among non-morons. The scientist did not mention musicians. A horrible suspicion must enter the mind of the tonal folks who read the list.

No one can say that we did not warn musicians to stay away from Wall Street, boom or no boom. Several grievous losses are reported as having been sustained by musical folk in the recent horrendous decline of the stock market. It is better for musicians to stick to their profession than to try to wrestle with the high finance of stock gambling. Let bulls and bears alone. Bach, Brahms, and Beethoven will give you more in the end.

What is the world coming to? We note that Deems Taylor has written an analysis of George Gershwin's latest orchestral composition, An American in Paris, which is to be brought out by the Philharmonic orchestra tonight. One living composer helping another is a rare spectacle indeed, but as both composers are Americans, it is perhaps not so surprising, after all, that they are introducing a new fashion. This is surely the land for it.

James Beattie was a Scotch poet who got all excited about the man whose "ragged heart" was so "forlorn" that music could not "melt" it. The music he heard in Aberdeen in 1771 was able to melt his ragged and forlorn heart, presumably, or he would not have written so excitedly about the man who hated reels and strathspeys and detested the skirl of the droning bagpipes. According to Beattie, the Scotch poet, there was nothing left for the foxy swine to do but to get rich. Listen:—

"And delve for life in Mammon's dirty mine;  
Sneak with the scoundrel fox, or grunt with  
glutton swine."  
That is Beattie. Can you beat it?

## THE LITTLE THINGS

There seems to be a curious lack of comprehension on the part of a majority of musicians educated in the classics for the importance if not the beauty of small pieces of music. If one speaks of the little things, that is, the exquisite bits of melodic development that only great masters seem to have been able to execute, one receives the somewhat astonishing reaction of contempt, as if these things were entirely negligible. As a matter of fact, these little things are among the most important creations in the literature of music. They are so much more difficult to write than extended works that this fact alone should give them a place in the hall of fame, even with musicians sufficiently competent thoroughly to understand and properly to interpret works in larger forms.

There is something about these little things that separates them very distinctly into two classes—those that live, and those that do not. Every year a few such pieces appear that one finds attractive for the moment, but those that have actually lived through the generations are extraordinarily few. Even the mighty Schubert with his extraordinary gift of melody gave us only a handful of such tunes, and he probably gave us more than any other single composer ever succeeded in doing—there is but one Träumerei!

The reason why there are not more such pieces is probably because they depend so entirely upon inspiration, and inspiration simply does not come except on rare occasions. It is quite impossible to write such music with intent, at any given moment.

Tschaikowsky insisted upon it that the secret of inspiration was hard work; that if one produced persistently in all sorts of forms, once in a while the Fates would bring inspiration of an extraordinarily high order. And it is certainly a fact that such tunes often emerged in the midst of the other things of far less value, often of practically no value at all. Some of Schubert's best pieces are in sets of songs where the rest of the set is negligible; The Swan, of Saint-Saens, came in a set of pieces of which none stands out as this one does. And so it is with many other pieces.

One of the surprising features of such things is that they cannot be written by any one not possessed of a large fund of musical technical facility. They seem so simple that one might easily think that they could be just dashed off by anyone, but this does not seem to be the case. The fact is, apparently, that only those who have exercised their hand frequently and energetically in the writing of innumerable notes can accomplish the perfect little classic of the sort that here has our attention. Who, for instance, except one possessed of a masterly command of his art, could have written Träumerei?

To talk of "development" in little pieces of this sort seems to be out of place, yet the development of the initial thought is far more difficult in such music than it is in the grandest and most extended sonata or symphony. It is not at all unlikely that the germ of such exquisite ideas is frequent; it is to make proper use of the germ that appears to be so extremely difficult.

And there seems to be no rule or set of rules that one can follow to accomplish this. It is purely a matter of idea. If the ideas come, the music progresses. If the ideas do not come, the music lies fallow. It is rare indeed that a composer has an idea of this sort and sacrifices it to expressiveness as has Hugo Wolf in his song, Der Knabe und das Immelein. Here he has through most of the piece, such an accompaniment, as smother the loveliness of his tune, but he evidently thought better of it before the close, for his last page is the tune pure and simple with an equally pure and simple accompaniment which sets it forth as it should be set forth. This seems to the writer one of the world's good tunes. But whether the world would think so if it were properly presented to it is a matter of question, for the popular taste that makes posterity for art works is a thing for which there is no accounting.

Not that tastes differ. They do not differ. That is just the point. There is such an extraordinary uniformity of taste that it retains one out of a million such tunes and lets all the rest of them die and disappear as they no doubt deserve to die and disappear.



# Variations

By the Editor-in-Chief

At the Philharmonic concerts of last Thursday and Friday, the program consisted of Franck's D minor symphony, Lekeu's Adagio for strings, George Gershwin's new orchestral work, *An American in Paris*, and the *Magic Fire* music from Wagner's *Walkure*. The conductor was Walter Damrosch.

Mr. Damrosch is in a sense the larger sponsor of Gershwin. He introduced that young man to the symphonic stage proper when he presented the *Rhapsody in Blue*, with the composer at the piano, although the work had been premiered previously by Paul Whiteman, on which occasion Gershwin also played the solo part. Again it was under the Damrosch baton that Gershwin first performed his piano concerto here, that piece having been commissioned by the conductor on behalf of the New York Symphony Orchestra.

With characteristic enterprise Damrosch secured the premiere of *An American in Paris* as soon as he heard that Gershwin had such an opus in preparation.

After a rather theatrical but effective reading of the Franck symphony, and a somewhat tedious giving of the Lekeu Adagio (with some painfully out of tune passages by the cellos) the novelty of the evening was brought forth for a thronged and expectant mixed audience as representative of Broadway as it was of Belgravia.

Deems Taylor has supplied program notes for the composition, and they constitute a rich entertainment in themselves, as the reader may judge for himself herewith:

By its composer's own confession, *An American in Paris* is an attempted reconciliation between two opposing schools of musical thought—a Pax Romana, as it were, imposed upon two customarily warring camps. It is program-music in that it engages to tell an emotional narrative; to convey in terms of sound, the successive emotional reactions experienced by a Yankee tourist adrift in the City of Light. It is absolute music as well, in that its structure is determined by considerations musical rather than literary or dramatic. The piece, while not in strict sonata form, resembles an extended symphonic movement in that it announces, develops, combines, and recapitulates definite themes. Only, whereas the ordinary symphonic movement is based upon two principal themes, *An American in Paris* manipulates five.

While Mr. Gershwin has been heard to hope—and probably not in vain—that his new work can be absorbed and enjoyed purely as a piece of orchestral music, he admits that *An American in Paris* (which, oddly enough, was largely written in Paris) follows a fairly explicit story. What follows is based upon Mr. Gershwin's own version of the succession of events, augmented by a few details supplied by the helpful commentator and—as yet—unrepudiated by the composer.

You are to imagine, then, an American, visiting Paris, swinging down the *Camps Elysées* on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries, and is off at full speed at once, to the tune of *The First Walking Theme*, a straightforward, diatonic air, designed to convey an impression of Gallic freedom and gaiety.

Our American's ears being open, as well as his eyes, he notes with pleasure the sounds of the city. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in a brief episode introducing four real Paris taxi horns (imported at great expense for the occasion). These have a special theme allotted to them (the driver, possibly?), which is announced by the strings whenever they appear in the score.

Having safely eluded the taxis, our American apparently passes the open door of a café, where, if one is to believe the trombones, *La Maxisse* is still popular. Exhilarated by this reminder of the gay nineteen-hundreds, he resumes his stroll through the medium of the *Second Walking Theme*, which is announced by the clarinet in French with a strong American accent.

Both themes are now discussed at some length by the instruments, until our tourist happens to pass—something. The composer thought it might be a church, while the commentator held out for the *Grand Palais*—where the *Salon* holds forth. At all events, our hero does not go in. Instead, as revealed by the English horn, he respectfully slackens his pace until he is safely past.

At this point, the American's itinerary becomes somewhat obscured. It may be that he continues on down the *Champs Elysées*; it may be that he has turned off—the composer retains an open mind on the subject. However, since what immediately ensues is technically known as a bridge-passage, one is reasonably justified in assuming that the Gershwin pen, guided by an unseen hand, has perpetrated a musical pun, and that when the *Third Walking Theme* makes its eventual appearance our American has crossed the Seine, and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors, speaking American with a French intonation, as befits that region of the city where so many Americans foregather. "Walking" may be a misnomer, for despite its vitality the theme is slightly sedentary in character, and becomes progressively more so. Indeed, the end of this section of the work is couched in terms so unmistakably, albeit pleasantly, blurred, as to suggest that the American is on the terrace of a café, exploring the mysteries of an *Anise de Loto*.

And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in the soprano register) and addresses him in the most charming broken English; and, his response being inaudible—or

at least unintelligible—repeats the remark. This one-sided conversation continues for some little time.

Of course, one hastens to add, it is possible that a grave injustice is being done to both author and protagonist, and that the whole episode is simply a musical transition. The latter interpretation may well be true, for otherwise it is difficult to believe what ensues: our hero becomes homesick. He has the blues; and if the behavior of the orchestra be any criterion, he has them very thoroughly. He realizes suddenly, overwhelmingly, that he does not belong to this place, that he is that most wretched creature in all the world, a foreigner. The cool, blue Paris sky, the distant upward sweep of the Eiffel Tower, the bookstalls on the quay, the pattern of horse-chestnut leaves on the white, sun-flecked street—what avails all this alien beauty? He is no Baudelaire, longing to be "anywhere out of the world." The world is just what he longs for, the world that he knows best; a world less lovely—sentimental and a little vulgar perhaps—but for all that, home.

However, nostalgia is not a fatal disease—nor, in this instance, of overlong duration. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a compatriot; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins.

For the moment, Paris is no more; and a voluble, gusty, wise-cracking orchestra proceeds to demonstrate at some length that it's always fair weather when two Americans get together, no matter where. *Walking Theme* number two enters soon thereafter, enthusiastically abetted by number three. Paris isn't such a bad place, after all: as a matter of fact, it's a grand place! Nice weather, nothing to do till tomorrow, nice girls—and by the way, whatever became of that lad Volstead? The blues return, but mitigated by the second *Walking Theme*—a happy reminiscence rather than a homesick yearning—and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris!

The critical analysis of the Gershwin music does not require nearly as much space as Taylor's illuminative exposition of its programmatic purpose.

With the exception of some pages of well made contrapuntal writing and a few spiced harmonies of the modernistic variety, this new Gershwin opus is not a strictly symphonic production, for its themes are somewhat too light waisted and their development too simple. If one accepts the composition, however, as a piece of musical pleasantry, a merry intermezzo, somewhat colloquial, all will be well along the Hudson and the Seine.

As a matter of fact, the work should be called *The Average American's Idea of Paris*, for that worthy, when he gets to the City of Light, looks upon it chiefly as a place of boulevards and bars. Gershwin's music is very American but not at all Parisian—not Parisian, as, for instance, the street scenes in *Charpentier's Louise*, are Parisian.

After all, however, it was Gershwin's intention to compose American music, and in that he has succeeded admirably. It is American music of the moment, and of the kind that most Americans can understand, and dance to, and whistle. It has jazz, blues, a charleston, and such rhythmic and arresting orchestration as sets the feet a-moving and the fingers a-snapping. *An American in Paris* is in a class atmospherically with Berlioz' *Roman Carnival*, Svendsen's *Carnival in Venice*, and Chabrier's *Espana*. If Gershwin's measures are more hurly burly and blatant than those others, it is because New York is more hurly burly and blatant than Rome, Venice and Seville.

There is no gainsaying the pith and peppiness with which Gershwin delineates his American walking through pictorial and perilous Paris. The bulk of the audience liked the music immensely and made the composer bow repeatedly from his seat in a box.

There are those who say that *An American in Paris* does not belong at a Philharmonic concert. It belongs there as much as Rieti's *Noah's Ark* or Kodaly's *Hary Janos*, two pieces of avowedly tomfooling composition. If Gershwin treats his material differently, it is because he is expressing modern America and not Italy, or Hungary. If modern America is superficial, that only makes Gershwin a more veracious composer.

Henderson writes in the Sun about the Gershwin novelty: "Even the wise men relish a little nonsense now and then." Downes, in the Times; Isaacson, in the Telegraph, and Liebling, in the American, praise *An American in Paris*. Gilman, in the Tribune, is tolerantly but somewhat serio-comically non-committal. But the critics of the evening papers, Stokes, Sanborn, Weil, and Thompson, with one accord see red, and are scathingly severe.

Montague Glass, writer of inimitable Semitic tales about Potash and Perlmutter, is also a prodigy of

musical inclination and memory, even if not of piano technic. In his own utilitarian, effective fashion he plays by ear on the piano practically every well known song, opera, symphony, and chamber music composition. Last week at a party given by Albertina Rasch and Dimitri Tiomkin, Glass was at the piano for Vivian Hart, the soprano, and without the printed page accompanied arias from a dozen different operas, without making any slips of text or memory. It may be that many professional musicians of high renown could not duplicate that achievement.

"It is the nature of man," remarked Pliny the Elder, "to be greedy for novelty." The old boy would have changed his mind after listening to most of the orchestral novelties produced so far this winter in New York.

The Evening Sun says that the current popular song, *I Can't Give You Anything But Love*, is a Scotch Christmas carol.

Why the expression, "As fit as a fiddle?" Nothing runs down more easily or quickly than a fiddle.

Hardly is the story of Atterberg's symphonic "joke" reported to have been grossly exaggerated, when now a Swedish artist comes along, paints a picture in jest and wins the serious praise of critics. Merry wags, those Swedes.

It is hard to say why, but somehow the news that science has produced sweet lemons, seems to remind one afresh that the leading modernistic composers have taken to writing melodious music.

At the Vocal Teachers' Guild reception to Elisabeth Rethberg last week, a prominent pedagogue said to this member of the MUSICAL COURIER staff: "I wish I had taken the advice of your paper and stayed out of Wall Street. Hereafter I shall be interested in nothing that goes up and down, except the scales of my pupils."

Of course America is a musical nation. Hasn't almost every home in our land a radio, phonograph, or mechanical piano, and sometimes two or all three of those tonal mediums?

Newspaper agencies complain of a scarcity of good news pictures. Are there no more views of well known musical persons sitting at the wheel of their motor cars, or fishing, playing tennis, golfing, swimming, ski-ing, standing at the ship's rail, climbing the Alps?

"The Philadelphia Orchestra evidently is trying to make attendance at concerts a penance," writes "Philly Penn" from that city; "for the management promulgates this notice for the home concerts at the Academy of Music:

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to late-comers until the regular intermission, after which the doors will again be closed until the end of the concert.

If the scheme is tried here the concert goes at Carnegie Hall will not be so badly off, for in the immediate vicinity of that auditorium are a moving picture theater, a Russian restaurant, six delicatessen shops, two phonograph parlors, and forty-three speakeasies.

The London Daily Express sponsored a piano playing contest in which there were 20,000 contestants. The pieces performed were by British composers, and the prizes consisted of pianos, British made, valued at £7,000—British money.

Apropos, J. P. F.—from whom there has been long silence as a contributor to this department—asks us a poser: "There is a London String Quartet. Supposing there were an Edinburgh String Quartet. Would it try to get by with only three players?"

Giuseppe De Luca, extraordinary baritone and prime operatic comedian, feels deeply his role of the frog-man in *La Campana Sommersa*. "In fact," he says, "I have become so much a part of the character that I am moved to tragic tears whenever I pick up a bill of fare and see that it offers frog's legs." And to hear De Luca tell the tale unsmilingly, is practically to believe it.

Cesar Franck was so poor when his friend Ysaye got married that in lieu of a wedding present he dedicated his piano-violin sonata to the violinist and sent it to him with his best wishes. It was a case of "I Can't Give You Anything But a Sonata, Ysaye."

LEONARD LIEBLING.



### WALLS HAVE EARS

Catherine de Médicis, an Italian marchioness of conspicuous ability and despicable morals, who was Queen of France and mother of three kings, had tubes inserted in certain walls of the Louvre in Paris so that she could overhear the private conversation of friends and enemies in an adjoining room. This was the origin of the saying that walls have ears. It might as well have been the origin of a saying that walls have mouths; for the intriguing queen installed the "auriculaires" in order that the walls of her room might repeat the words the other walls heard.

The device was ancient before the days of Queen Catherine. An older tyrant, Dionysius of Syracuse, had a similar means of communication between his listening room and the state prison. Alexander constructed a statue of Esculapius which spoke by the same primitive contrivance. And in ages more remote there were the speaking head of Orpheus at Lesbos and the musical statue of Memnon in Upper Egypt.

What would happen if the walls of concert halls had ears to hear and mouths to repeat the sounds which vibrated against their surfaces? Science now has instruments which make the walls of concert halls speak to thousands of listeners far away. But the sounds made by artists long departed can no more be heard by the physical ear from the walls of concert halls. Only imagination can revive a little of the silent music and restore a feeble picture of the scenes which held the attention of listeners who will return no more.

The familiar concert hall of the Agriculteurs in Paris has now been taken by the cinema producers, and its walls will hear no longer the tones of the recitalists' piano, violin, and voice.

I compiled a list of many artists I had heard in the old hall during the past few years, but gave it up as impracticable and over long. Longfellow's poem better expresses my sentiments than any words which I might write:

All houses wherein men have lived and died  
Are haunted phantoms. Through the open doors  
The harmless phantoms on their errands glide,  
With feet that make no sound upon the floors.

We meet them at the doorway, on the stair,  
Along the passages they come and go,  
Impalpable impressions on the air,  
A sense of something moving to and fro.

There are more guests at table than the hosts  
Invited; the illuminated hall  
Is thronged with quiet, inoffensive ghosts,  
As silent as the pictures on the wall.

All old concert halls are haunted; for within them the great composers and musical artists have expressed their deepest feelings and innermost convictions. No man of sentiment and imagination can look without a pang at the old, abandoned Pleyel concert hall of Chopin memories, now a store room for merchandise.

In a lesser degree the passing of the Salle des Agriculteurs will cause a few regrets to those who have heard so much fine music in it.

The last halls which remain east of the westward trend of modern Paris are the Salle Erard, and the venerable concert room of the Conservatoire, sacred to the manes of musical spirits which have passed into the other world.

Over their portals may as well be written: Not Yet; But Soon.

### "DICK" COPLEY

It must be nice for a manager to hear something nice about himself, especially when that something is said in public. This was the pleasant fortune of Richard (better known as "Dick") Copley the other day when William M. Sullivan, a director of the Society of the Friends of Music, read a report of Mrs. J. F. D. Lanier in which, among other things, the following was written: "Very warm thanks are due our manager, Richard Copley, for his wise, energetic, able and enthusiastic management." Mr. Copley has proved himself, through a career of considerable length (not to make him seem ancient, which he isn't), capable of exercising these same qualities in his promotion of the artists who come under his "wise, energetic, able and enthusiastic" management.

### THE FLONZALEY QUARTET

At the end of the present season the Flonzaley Quartet is to disband, thus bringing to an end a long and glorious career. This seems a great pity, for why should an organization that has gone to such pains to make itself perfect, and has so eminently succeeded, cease to function? Is there no way to persuade the gentlemen and their manager to keep going? No doubt every sort of effort has been made

to accomplish this desirable result, for the quartet is not going to be allowed to go out of existence without vigorous protest on the part of its host of admirers. Yet one still hears that the quartet will disband. This is surely a time for the thinkers to put on their caps of wisdom and scheme out a plan that will result in—at least—a whole lot of farewell tours. People who love each other take a long time saying farewell, and the public loves the Flonzaleys as the Flonzaleys love the public; so they should ease the parting and allow their friends to expect many happy returns. That would be their best Christmas present to America.

### THE GERMAN INSTITUTE OF MUSIC FOR FOREIGNERS

The German Institute of Music for Foreigners, to be held next summer at Charlottenburg Castle, Germany, represents a return of Germany to the teaching of music to Americans in a new way as well as a large way. The school, as has already been seen in the announcements, has some of Germany's leading musicians on its faculty and is doing everything to make its students' stay in Germany pleasant as well as profitable. The terms are not any higher than is to be expected for master classes of this calibre, and have been kept down so that there is no profit for the school, which is to be supported in part by subsidy. This institute is in every sense of the word a finishing school, and does not therefore enter into competition with American teachers or conservatories. The length of time given to tuition being only eight weeks in all, is, as the directors of the school themselves realize, insufficient to do more than give the finishing student a certain gloss and poise and an insight into what is likely to seem to most students a new world of art. The institute will prove to be a genuine addition to the educational facilities of the world and although it is open to all foreigners it is undoubtedly Americans who will take the most advantage of it.

### "AN AMERICAN IN PARIS"

Gershwin's new orchestral work, *An American in Paris*, is a frankly melodious piece of symphonic tomfoolery tinged cleverly with jazz. The scoring is skillful and the harmonization of tactful modernity. The composition made a hit with its hearers even though a few sad eyed conservatives shook their heads over the question of its presence at a Philharmonic concert. Such objections are stupid. Nearly all the good composers have written on occasions in sportive mood, so why not Gershwin? He proved he could be serious and symphonically well behaved, with his piano concerto in F. It was heard here again, by the way, at the Philharmonic Pension Fund concert last Monday evening. Some folks think, by the way, that Gershwin is too solemn in most of his concerto. He cannot please everyone and should

not even make the attempt. A composer who writes as he feels, in the end generally makes his hearers feel as he writes.

### CONGRATULATIONS CLEVELAND!

As chronicled on page seven of this issue, the culmination of the celebration of the tenth birthday of the Cleveland Orchestra was a gift of \$1,000,000 from Mr. and Mrs. John L. Severance, to be used in the building of a permanent hall for the concerts of the association.

In the history of the symphony orchestra, here and abroad, there have been few instances of such munificence on the part of wealthy music lovers, and it is not surprising that the cheering news should come from the progressive middle-western city of Cleveland.

In the opinion of some economists music and the other fine arts do not belong among the "essentials" of life; and, in the sense that potatoes, shoes, coal and (in America) ice cream do, those astute thinkers are unquestionably right. But people like Mr. and Mrs. Severance believe that the life of man is not complete with eating, sleeping, keeping warm, and the other activities that he shares with the rest of the animal kingdom; they think that the concert, the opera, the play, good literature, beautiful paintings and the various other edifying pleasures that man's intellect and aesthetic sense have created are not only essential to the well-being of intelligent people, but the very things that make life worth living. If the time ever comes when refinement, culture and love of the beautiful will be as widespread as the primitive instincts now are among the masses, there will be less crime, less grossness, less inconsiderateness, more gentleness, more spirituality and more real Christianity than distinguish the present "enlightened era."

The splendid gift of the Severances is not only a boon to Cleveland and the cause of good music—considered in the light of the above reflections it is an object lesson to the world, which, if properly construed (and emulated by others in a position to emulate it), should help to pull the human family from the mire of sensuality, selfishness and indulgence in purely physical joys in which, to an alarming extent, it seems to have become enmeshed since the war.

### SIR THOMAS NOT TO RETURN

In spite of his laudations of America, following his successes as a conductor here last season, the propulsive and picturesque Sir Thomas Beecham is not to return to this country after all during the current winter. He gives illness as the reason for his cancellation of engagements with the orchestras of New York, Philadelphia, and Detroit. Sir Thomas will be missed here. He is not only an engaging personality to watch on the conductor's stand, but he also is a highly gifted leader, expert with the baton, and imaginative and deeply musical in his interpretations. It is to be hoped that this country has not seen and heard the last of him in our concert halls.

it would be advisable to look into the large list of these numbers and the great variety of Biblical texts which they contain.

Very sincerely yours,  
(Signed) N. LINDSAY NORDEN.

November 5, 1928.

### Elliott Schenck Writes

TO THE MUSICAL COURIER:

In a recent issue of the *MUSICAL COURIER* you stated, in writing of my music, to *The Light of Asia*, that I had evidently made an intensive study of Oriental rhythms and music; this is, of course, self-evident. I went many times to the Public Library, where I made exhaustive studies. From the music dealers as well as from my own library I gathered and studied such material as I could find.

But after having done this, after having steeped myself in the various characteristics and idioms of the East, I resolved, rather than risk the somewhat monotonous compass of its rhythm and melody, to compose an original score, tinged it with the color and scale of Hindustan; I therefore omitted entirely the use of authentic themes. The work I found very interesting, especially such numbers as the funeral chant, in which I attempted to keep up a constant repetition of three or four notes without monotony. I found the oboe, the tom-tom and certain registers of the flute, as well as the use of diminished and augmented intervals, added to unaccustomed rhythms, of great assistance in obtaining local color.

Following the precedent set by many well-known composers, I broke away entirely from the Oriental equation in the love-music, the music accompanying the gradually increasing light on Buddha seated under the tree, as well as in the storm scene, where I gave full rein to my imagination; in these parts of the scene I wrote as I felt regardless of clime or country. Gluck chose his subjects from ancient mythology, yet wrote in the manner of his own time. Verdi assuredly did not go to Egypt for his thematic material in *Aida*, nor did Handel seek musical ideas in ancient Jerusalem with which to clothe *The Messiah* or *Samson*; these are only a few of the hundreds of cases which might be cited.

Yours truly,  
(Signed) ELLIOTT SCHENCK.

New York City, December 12, 1928.

## Musical Courier Forum

### Mr. Norden Writes of Church Music

Philadelphia, Pa.

TO THE MUSICAL COURIER:

Every once in a while there appears in the musical papers an article on Church Music. Several times in these articles I have seen reference made to the music of the Russian Church, generally in praise of this music. Occasionally, however, the statement is made that the texts are not suitable for the American churches. This, of course, is not true. Having edited some 125 of these compositions for various publishers, I feel that I may speak with some authority. In the list before me as I write, I find a number of settings of *Oh Gladsome Light*, a hymn which appears in nearly all hymnals. I find also in this list thirty compositions where the text is from the Bible—very often from the Psalms. I also find a number of settings of Canticles which are generally used, such as *The Lord's Prayer*, *The Creed*, etc. There are a few in this set, the texts of which are religious poetry strictly of the Russian Church, such as *The Cherubim Song* and certain hymns, as *Rimsky-Korsakoff's The Bridegroom Cometh*, *Archangel's Day of Judgment*, or *Lvovsky's Lord our God, Have Mercy*. But these are relatively few in number, and most of the texts are suitable for performance in any church. It is needless for me at this stage to point out the rare beauty which these compositions evince. Their religious effect is remarkable. Since they were first published there have been sold something over 103,000 copies, which would seem to indicate a very large usage of these pieces. However, I may add, without any desire to be egotistical, that some of the larger ones are very rarely heard, and a number of these have been presented only by myself. The reason that many choirs do not sing these beautiful pieces is due to the fact that the conductor will not sufficiently prepare the choir for a proper rendition. If all conductors could only know the great value of a cappella training and singing, even when a choir also sings with organ accompaniment, they would not neglect this field. The texts of these Russian arrangements are all translations, with the exception of a very few, which were so thoroughly unsuitable for performance in America that the text was written in and so noted on the copies.

I think, therefore, before this statement is made again,

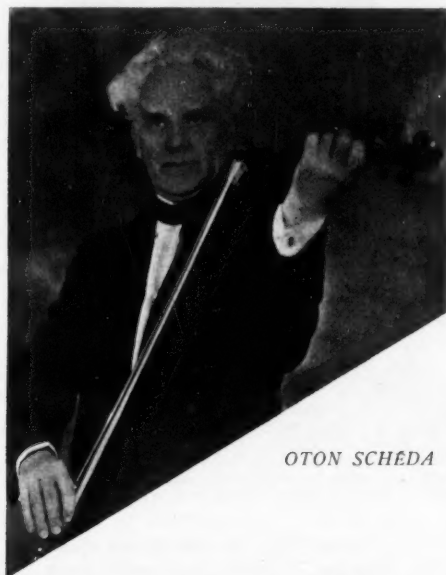


## SOME INTERESTING PAGANINI ITEMS FROM OTON SCHEDA

The illustrated Paganini articles which appeared in the *MUSICAL COURIER* of November 8 and 15 were much enjoyed by Oton Scheda, renowned autodidact violin virtuoso, who toured the world for a number of years as "Paganini Redivivus," everywhere meeting with phenomenal success. The following facts concerning the "King of All Violinists" were submitted to the *MUSICAL COURIER* by Marion Knight, Scheda's manager, in the form of a letter, of which one part read:

"It may interest others to know of some of the incidents that have a human appeal; little things that happened that were related to Mr. Scheda by people directly associated with Paganini. This may give the impression that Mr. Scheda is a centenarian; I hasten to assure you he is far from it. The facts were gathered by him when he was a mere youth from men advanced in years then."

"Scheda's father, General Joseph Ritter von Scheda, was an intimate friend of Count Pallavicini, who was also a dear friend of Paganini; in fact, Pallavicini's palace at Nice was ever open to the violinist and when Paganini died, it was Count Pallavicini that bent every effort to have Paganini properly buried, and failing this, placed the body of his friend in his own palace at Nice. It was Pallavicini that saved Paganini's violin from falling into the hands of Tasso, then the most famous collector of old and rare violins. Scheda is especially grateful to the Count for the



OTON SCHEDA

token given his mother, who was a great admirer of Paganini; it was a coat that the great violinist wore on occasions and which Scheda himself wore in his act 'Paganini Redivivus,' in which he toured the world. It is still in his possession. Scheda's mother heard Paganini many times and it was her keen observation and understanding of music that enabled her to describe in detail to her young son Paganini's peculiarities, his style, his appearance, his unique manner of stepping upon the stage, all his 'tricks' that he knew all too well would excite the populace. He was indeed a clever press agent. One incident is related where, at a banquet given in his honor the evening before his concert, he suddenly arose, table-knife in hand, and shouted: 'I am sick of this life. I must end it all!' and made a gesture as though to plunge the knife into his breast. Immediately the guests were on their feet. The man next to him snatched the weapon from his grasp; next day, the house was sold out. Another incident that Scheda relates, which was told him personally by Vuillaume whom he knew well, was that, when Paganini brought his violin to this famous Parisian repairer to have some work done upon the instrument, Paganini stayed right there during the whole process and would utter little cries of anguish, as of actual pain, every time the knife or file or other instrument touched his violin. News of this sort he knew would go the rounds and he never missed an opportunity to turn every event to his benefit. The only pupil Paganini ever had was Camille Sivori who was born at one of his concerts. This unexpected event attracted wide attention and again Paganini utilized it. He told the mother that when the child grew up he, Paganini, would teach him, for he believed a child born of a mother who became so effected by his playing that it hastened the child's birth, must needs be a musical genius. He kept his word and Sivori followed so closely in his master's footsteps that folks remarked—'Like master like pupil.'

"People in those days said all manner of things about Paganini and many claimed he was possessed of evil spirits. Instead of endeavoring to correct these impressions, he intensified them. He would open wide those piercing black eyes of his then suddenly close them; the light shining on them gave them the appearance of darting fire. So fearful were the people who came in close contact with him that on one occasion, when he was practising with the orchestra, he passed his snuff box to the concert master, who, fearing it contained mysterious ingredients yet not wishing to insult this famous man, accepted a pinch, but instead of snuffing it, slyly dropped it to the floor, whereupon his men, noting this, asked their conductor the reason for his act; he replied—'You never can tell, there may be something terrible in that snuff for only yesterday I saw fire come out of his eyes.'

"Little is mentioned in the series about Bianchi, as she was popularly known. She was a famous singer of that day, indeed, quite as famous and popular as her lover, Paganini. Their mutual interest in music brought them together, and though they lived in defiance of the Church and conventions they were truly devoted to each other. She bore him one child, their son Achille, who proved a bitter disappointment, for all believed that a child born of two geniuses must inherit

their qualities. Only one he inherited, that was his father's love of gambling. It is related how Bianchi would sing while her lover accompanied her on the guitar, for he was a virtuoso on this instrument as well as the violin, a fact little known today, although his guitar-quartet composition is a work of great magnitude, being so difficult that no four men have ever been known to play it as a quartet. It was composed while the two artists lived in their hide-away up in the Pyrenees those four years wherein the world lost trace of them. Perhaps this absence was another publicity stunt, perhaps not, but it served to pack the houses when he did again appear in concert.

"Carl Guhr was another of Paganini's friends from whom Mr. Scheda obtained much first-hand information; had it not been for Guhr, many of Paganini's pieces would have been lost. Their friendship was a long and intimate one dating back to the time when Paganini played at Mainz, Guhr's home. Guhr was in the audience making notations of Paganini's playing. Paganini espied him and sent an attache of the theatre to him with the request that they meet after the performance. Guhr responded and so astonished and impressed Paganini with the accuracy of his notations that they then and there formed an intimate bond of friendship. What surprised Paganini the most was that Guhr had discovered immediately that Paganini's pitch was a half-tone higher than was used at that time. It may not be amiss to note here that the measurements of range between the bridge and the saddle were only twelve and a half inches in those days, which naturally brought the double-stops, octaves and tenths closer together. The pitch was lower, consequently the base-bar was shorter, requiring less resistance than those of today which are longer, having a higher pitch and a longer range, thus making stretches more difficult.

"Undoubtedly the secret of Paganini's faultless technique lay in the manner in which he held his violin. He was ever fearful lest some other violinist of the day might learn it. He never played in private, claiming steadfastly that his playing was only for the populace. He gave this excuse to Spohr when that great composer traveled far to hear him, calling at Paganini's hotel expecting this privilege, which was point blank refused him. So vital was this position considered that Ernst, whose compositions have no equal for high virtuosity, followed him wherever he played, hoping to get a glimpse of it, until Paganini called him his shadow. It is safe to say that Mr. Scheda is the only one living today who knows how Paganini held his violin, thanks to Guhr, who, when he heard Scheda play, noted the position of the violin. He turned Scheda's hand:—Presto! The magical thing was accomplished. Guhr remarked that as long as Scheda was 'Paganini Redivivus' he may as well make it a complete impersonation by using the same position Paganini had used. This position is scientifically explained by Scheda, showing why a player can accomplish such enormous technical difficulties with apparent ease. The present day methods overlook the one main feature, that of friction. Scheda, in his life-long self-instruction, has spent years at a stretch on various methods, has tried them all and found them wanting in some particular instance, and so has been compelled to return to his original position, the secret of Paganini's technical ability." M. K.

## Rosamund Leweck in Boston Recital

On December 9, at the Hotel Vendome, Boston, Rosamund Leweck, soprano, gave an artistic hour of music in recital form before an audience who thoroughly appreciated her artistic singing. Miss Leweck presented a program of Italian, French, German and English songs. In her singing a soprano voice of good quality, brilliant in color and of much warmth was an outstanding feature. Her interpretations showed careful study and preparation and her diction in the various languages was commendable. Mrs. Carolyn Loewenstein was the assisting artist and added to the successful concert by sympathetic piano accompaniments and several well-played solos.

## Praise for Hanna Brocks

Hanna Brocks, who holds a master class each summer in Bedford, Pa., recently received a letter from two of her pupils, each of which speaks for her excellent teaching. Dorothy Bortz, of the Pennsylvania College for Women, says: "I am deeply interested in music and want to tell

you that you are responsible, in a measure, for making me take the interest that I do. I can see through it ever so much better, but want to tell you frankly that you have taught me more and kept me more interested than anyone else during my musical career. I certainly hope that you can see your way clear to return to Bedford next summer."

Margaret Eichelberger, of Everett, Pa., wrote to Mme. Brocks: "I can't begin to tell you how grateful I am for the interest you have taken in me and the help I have received from you this summer, and I am very happy over the fact that the Bedford people liked my voice, but you know the credit is due you."

## I See That

Mildred Emerson, just been engaged as soprano soloist for the next five months at the Church of Apostle, will sing The Messiah three times at other churches during the holidays.

Walter E. Koons has joined the Baldwin Piano Company as head of the artists' department.

H. W. Draber is in America in the interests of the newly organized German Institute of Music for foreigners which is to hold master classes at Charlottenburg Castle, Berlin, next summer.

Frederic Baer scored success in Pittsburgh.

Elliott Schenck writes interestingly of Oriental music.

Two hundred and fifty people attended the sixth annual banquet of the Fiqué Choral.

Harriet S. Keator invited the entire executive committee of the National Association of Organists to a dinner.

The Verdi Club Supper Dance attracted a large assembly, and President Jenkins received many compliments.

Emma Otero, Cuban coloratura soprano, protégée of the President of Cuba, and of Gigli, made a successful debut at the Rubinstein Club concert.

Jascha Fastovsky has just published a new book on violin and theory.

Oton Scheda tells some interesting incidents regarding Paganini.

Paris recently had the unusual experience of hearing two conductors, Respighi and Stravinsky, conduct their own works.

Sensational reports of Maazel's success abroad continue to reach this country.

Elly Ney recently played in the Royal Palace at Weimar, Germany.

Heger's new symphonic work was well received at its first hearing in Darmstadt.

Ethel Bartlett and Rae Robertson say that English audiences are more noisily demonstrative than American audiences.

A new organization, the German Institute of Music for Foreigners, of which Wilhelm Furtwängler is president, is to hold summer master classes at Charlottenburg Castle. Following her American engagements, La Argentina, celebrated Spanish dancer, will appear in the Orient.

The new wing of the New England Conservatory building was formally dedicated on December 10.

The Flonzaley Quartet, appearing in Boston on its farewell tour, played to a packed house.

Mr. and Mrs. John L. Severance have donated the sum of one million dollars to build a permanent hall for the Cleveland Orchestra.

Sir Thomas Beecham has been forced to cancel his American tour this year because of illness.

Dusolina Giannini was given an extraordinary reception in Berlin.

Two new German conductors who have recently come to the fore are Wilhelm Sieben and Paul Kletzki.

Some interesting sidelights on Horowitz new pianistic sensation, are given in this issue of the *MUSICAL COURIER*.

The Bush Conservatory reports a rapidly increasing enrollment in its class piano division.

A distinguished committee headed by Walter Damrosch, will welcome the Prague Chorus to America.

## Anne Roselle Sailing End of January

Anne Roselle will sail the end of January to begin her European concert and operatic engagements. She will sing in opera in Dresden during April, at the San Carlo in Naples in February and March, and in Budapest and Vienna, also Serbia. May 16 the dramatic soprano will give a concert in Berlin.

## Philadelphia Orchestra Features Haydn, Mozart and Brahms

## Gabrilowitsch Offers Delightful Fare of Classics—Schreker Suite and Rimsky-Korsakoff's Russian Easter Overture Superbly Performed

PHILADELPHIA, PA.—For its weekly concerts on December 14 and 15 the Philadelphia Orchestra, with Ossip Gabrilowitsch conducting, offered a program soothing and gratifying to many in its audience who object to being made familiar with what present-day composers are attempting to do with modern music. The reason, of course, being that nine-tenths of an audience attend a symphony concert for relaxation, rather than for exercise in mental alertness in which they (Americans, at any rate) have indulged all through the week. Therefore, the quiet, smooth-flowing rhythms of Haydn, Mozart and Beethoven (for so life moved in their time) bring to the listener a sense of composure in contrast to the overstimulating movements which drive and urge, while carrying one on in restless pleasure. So, while seldom a sneeze or cough rippled the contentment, the audience listened in pure enjoyment to the Brahms' Tragic Overture, to which Mr. Gabrilowitsch gave a reading wherein was demonstrated the grandeur, nobility and emotional earnestness which Brahms evidently discerned in a tragic character.

The symphony, Beethoven's Second, followed and was so well done that Mr. Gabrilowitsch and the orchestra had to acknowledge the warmth of applause many times. The very gradual increase in speed and tonal volume, which are two of the outstanding methods by which Mr. Gabrilowitsch

achieves a climax, and the minuteness of tonal shading, were fully exemplified in his interpretation.

After the intermission came the suite, Birthday of the Infanta, a concert version by Franz Schreker of his ballet-pantomime based on an imaginative tale by Oscar Wilde and consisting of eleven short movements and an epilogue played without pause. It is, of course, program music and, except in the sixth episode, adheres to Oscar Wilde's story of the Infanta's birthday festivities, which describes dances, processions, burlesques, etc. The work is in a sense modern but pleasing and makes colorful use of the full, modern orchestra, with skillful introduction of short solo passages for oboe, horn, cello, harp and celesta, all of which were beautifully played by the several soloists.

The concert closed with Rimsky-Korsakoff's overture, Russian Easter, a selection which the Philadelphia audience generally hears on Good Friday, and at this time again gave full evidence of its appreciation of its beauty as interpreted in Mr. Gabrilowitsch's reading and the splendid performance of the orchestra. The solemn and important solo for the trombone, toward the close of the composition, was finely played by Gardell Simons. Very clearly defined in Mr. Gabrilowitsch's interpretation was the contrast between the ecclesiastical ritual of the Eastern Church and the pagan spirit of the festivities. M. M. C.



## Music on the Air

### AN AGREEMENT

We have always contended that the performances of artists over the radio is no criterion as to the real ability of the person, especially from the standpoint of the real quality of the voice. We are sometimes loath to pass judgment on those who do not seem to be doing well because we think that radio is too uncertain a mechanism to be entirely relied upon for accurate production, and it involves too many factors that can never be pinned down to any definite laws which should always be followed. This is what R. H. Manson, chief engineer of a prominent manufacturing firm, thinks on the subject:

"The reproduction of voices, especially the male voices in a quartet, or a soprano, is a severe test of an instrument's ability to give accurate reproduction. Many radio listeners condemn a radio soprano as a poor radio performer because of the harshness and unnaturalness with which this voice comes through. This is caused by lack of attention to the design of the high frequency end of the audio system. Likewise, if the audio system is deficient at the low end the male voice will not come through with natural fulness. Also, if the loud-speaker is deficient at this end the speaking voice will not come through naturally. Many speakers are made resonant to some of the lower frequencies and give what is known as 'rain-barrel effects,' producing a kind of distortion that results in garbled reproduction. Of course, if the loud-speaker reproduction of a man's voice is poor, it is also poor on music, but unfortunately the speaker is not able to get a direct comparison with the music produced before the microphone, and so fails to recognize the musical distortion."

Mr. Manson sees the bad results from the standpoint of the instrument of radio; we see the tragic results from the standpoint of the artist, who is the real sufferer in the end, as the great majority of the public do not realize the difference as to when their instrument is bad or when the artist is poor. Thus it is only natural that the artist should be blamed.

### ON TURNING THE DIAL

DECEMBER 10 TO 16—The week was rather uneventful. The first entertainment which we heard and thought worth recording was the Chicago Opera performance of Don Giovanni. Edith Mason did herself proud; hers is a lovely voice, pure and crystalline, and the music of Mozart fits it to perfection.

The New York American featured a Christmas program, Friday, on which Paul Althouse sang. Mr. Althouse is not new to radio audiences; he has often appeared on the Atwater Kent programs and has always made an impression because of the excellent manner in which he sings. He has authority and a delivery which can be linked to the "grand style," something which is rare today because the heroic types are passing into history. He presented a group of songs and the aria, O Paradiso, from L'Africaine.

The Damrosch, Roxy, and Philharmonic offerings were all symphony concerts which were enjoyed during the week-end. On Sunday evening the finals of the Atwater-Kent yearly contest were heard. The voices of the contestants, on the whole, were good; the males were far better than the females. What was noticeable was the poor musical training of some of the singers. Indeed it was a new version of Verdi that was given by the young lady who sang the Caro Nome—truly pitiful. However, the two first winners were good and will probably amount to something, with hard work back of them.

MARGHERITA TIRINDELLI.

### Concerts at Mannes School Precede Christmas Recess

Dr. Simeon Rumschisky was assisting artist at the second of the Sunday afternoon concerts, December 9, in the chamber music series which the David Mannes Music School has added this season to its courses. The series is being given by The Lenox String Quartet and assisting artists, with Leopold D. Mannes' preceding explanatory talks illustrated at the piano. The intimate recital hall was well filled with students and outside subscribers to the series.

Two holiday performances, prior to the Christmas recess, were on December 17 and 18, of La Nativite, a group of old French Noels collected by Julien Tiersot, and dramatized, costumed, and directed for these occasions by Greta Torpadie and Frank Bibb of the vocal faculty.

The holiday recess at the school begins December 23, and lasts through January 3.

### Martinelli Presents Greenwich House Pupils

On December 14, the pupils of the Greenwich House Music School gave a presentation of the works of composers of the Italian Ospedali or People's Music Schools, of which music school settlements are the American counterpart, at the MacDowell Club under the patronage of Giovanni Martinelli. The concert was arranged by a distinguished committee, of which Mrs. Frank La Forge is chairman.

### Lucia Chagnon Returns from Europe

Lucia Chagnon arrived in America on December 16 on the S. S. Paris, following a tour of Europe during the past summer. While abroad the young American soprano coached with Lilli Lehmann in Salzburg, and also concertized, among other places, in Hamburg, Cologne, Berlin, Frankfurt, Munich, Vienna and Budapest. Miss Chagnon's appearances in the United States last year were a great success. So far this season recitals have been booked for

Boston, January 19; New York, January 23 and March 6; Lexington, Va., January 24; Staunton, Va., January 25, and Chicago, February 20.

Miss Chagnon, who is of French-Canadian parentage, comes from Rhode Island. Her musical education began at the age of eight with the study of piano, but when it was discovered that she possessed a voice worthy of development, the line of endeavor was altered to suit the new conditions. In addition to a voice of unusual quality, Miss Chagnon possesses a winsome personality and a tenacity of purpose which make for success in reaching her goal.

## New York Concert Announcements

### Thursday, December 20

MORNING  
Haarlem Philharmonic Society,  
Waldorf-Astoria Hotel.

AFTERNOON  
Philharmonic-Symphony Society,  
Carnegie Hall.

EVENING  
La Argentina, dance, Town Hall.

### Friday, December 21

MORNING  
Biltmore Morning Musicals, Hotel Biltmore.

EVENING  
David and Clara Mannes, Washington Irving High School.

Philharmonic-Symphony Society, Carnegie Hall.

Herman Kossoff, pupils' piano recital, Steinway Hall.

Mount Holyoke Carol Choir, Town Hall.

### Saturday, December 22

MORNING  
Philharmonic-Symphony Society Children's Concert, Carnegie Hall.

AFTERNOON  
The English Singers, Town Hall.

EVENING  
Solomon Pimsleur, composition recital, Engineering Auditorium.

Wellesley College Choir, Town Hall.

### Sunday, December 23

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

Adesdi Chorus, Charles Hopkins Theater.

Pasquale Taraffo, guitar, Gallo Hall.

Society of the Friends of Music, Town Hall.

EVENING  
Paul Whiteman and orchestra, Carnegie Hall.

La Argentina, dance, Gallo Theater.

### Wednesday, December 26

EVENING  
Oratorio Society of New York, Carnegie Hall.

La Argentina, dance, Town Hall.

Bernard Lebow, pupils' piano recital, Steinway Hall.

### Thursday, December 27

MORNING  
Charlotte Lund, young people's opera recital, Town Hall.

EVENING  
Beethoven Association, Town Hall.

Philharmonic-Symphony Society, Carnegie Hall.

Opening of Duncan Dance Festival, Manhattan Opera House.

### Friday, December 28

MORNING  
Charlotte Lund, young people's opera recital, Town Hall.

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

La Argentina, dance, Town Hall.

EVENING  
Max Schenkman, Carnegie Hall.

Caroline Powers Thomas, violin, Town Hall.

Williams College Musical Clubs, Hotel Roosevelt.

### Saturday, December 29

MORNING  
Dorothy Gordon, song, Heckscher Theater.

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

Andres Segovia, guitar, Town Hall.

Freiheit Singing Society, Carnegie Hall.

EVENING  
Cecilia Guider, song, Town Hall.

### Sunday, December 30

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

Bruce Simonds, piano, Town Hall.

EVENING  
Marian Anderson, song, Carnegie Hall.

Josef Martin, piano, John Golden Theater.

Copland-Sessions Concert, Little Theater.

### Monday, December 31

EVENING  
American Symphonic Ensemble, Carnegie Hall.

Tuesday, January 1

EVENING  
Rose Zulalian, song, Town Hall.

### Wednesday, January 2

EVENING  
Mrs. Edwin Franko Goldman, music - dramatics, Aeolian Hall.

Schubert Memorial, Inc., Carnegie Hall.

## Chicago Opera

(Continued from page 37)

### OTELLO, DECEMBER 13

Another repetition of Otello brought together the same star cast that performed in other hearings of the powerful Verdi score.

### RIGOLETTO, DECEMBER 15 (MATINEE)

With the exception of Margherita Salvi, who for her second appearance in Chicago sang the role of Gilda, the cast for Rigoletto was similar to the one heard recently at the Auditorium.

Bonelli once again rose to great heights in the title role, singing the difficult part with nobility of tone and winning salvos of applause after his various scenes.

Charles Hackett once again was a handsome Duke, in which part he reaped the deserved plaudits of a more than satisfied audience.

Howard Preston, Virgilio Lazzari, Alice D'Hermanoy, Lucille Meusel, Constance Eberhardt and Ada Paggi, in their usual roles did meritorious work.

Margherita Salvi, who made such a successful debut as Rosina in The Barber, has been endowed by nature with a lovely personality and that personality beamed in all its splendor as Gilda. Many daughters of the jester have appeared on the Auditorium stage, but none, as far as memory can recall, looked as young, as beautiful or as attractive to the eye as the young lady who hails from Spain, and who is winning the highest recognition from the Chicago public. She was well gowned, showed that she understands the stage and acted the part with savoir faire.

Moranzoni was at the conductor's desk, from where he directed a performance entirely to his credit and to that of the company.

### SAMSON AND DELILAH, DECEMBER 15 (EVENING)

The sixth week of grand opera here came to a happy conclusion with a repetition of Samson and Delilah, scheduled to be given at popular prices with the same cast heard previously at full tariff, so well headed by Cyrena Van Gordon, Charles Marshall and Edouard Coteuil, with Henry Weber conducting.

RENE DEVRIES.

### Hail Ye Tyme of Holie Days Programmed

Gena Branscombe's Hail Ye Tyme of Holie Days is an especially appropriate number for programs presented during the present holiday season. It was featured at the concert given by the Orpheus Club in the Academy of Music, Philadelphia, on December 5, and the impression carried away by the critic of the Philadelphia Evening Bulletin was that the chorus lent a festival atmosphere to the concert.

## AMUSEMENTS



50th St. & 7th Ave.  
Under the Personal  
Direction of  
S. L. ROTHAFEL  
(Roxy)  
Beg. Sat. Dec. 22  
WILLIAM FOX presents

"PREP and  
PEP"

with NANCY DREXEL  
and DAVID ROLLINS

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

## Music and the Movies

### The Strand

Lilac Time, with Colleen Moore and Gary Cooper, is being held over at The Strand for the second week.

### Roxy

This seems to be the week of hold-overs, for the Roxy, too, is housing a repeat, The End of St. Petersburg, with the same surrounding stage bill and an added Movietone news of the King of Spain making an address to the American people, which is splendid.

### Capitol

White Shadows, the picture of the South Seas, is drawing capacity audiences to the Capitol for the second week.

### Notes

Fannie Brice, in My Man, arrives at the Warner Theater on December 21. And Al Jolson in the Singing Fool recently opened the new Regal Theater at Marble Arch in London.

### Gallo's First Musical Comedy

Fortune Gallo is sponsoring his first musical comedy, Yankee Doodle, the book of which is by Junius Jones and the lyrics by Kenneth Millican and Shafter Howard. The latter is also the composer. The cast includes: Basil Ruysdael, James B. Carson, Sudworth Fraser, Berta Donn, Flavia Arcadia, William Seabury and Mabel Weeks. The show will open in Newark in January and is due at the Gallo Theater a couple of weeks later.

### Emma Otero at Rubinstein Club

The December 11 concert, forty-second season, of the Rubinstein Club, Dr. William Rogers Chapman, conductor, was especially noteworthy in that it was the New York debut of Emma Otero, Cuban coloratura soprano, a protegee of General Machado, President of the Cuban Republic, and pupil of Maestro Enrico Rosati. The young girl, said to be but eighteen years of age, has poise and a winsome personality, which, coupled with natural gifts for singing and a precocious technic, won her rousing applause and encores. The florid arias from Dinorah and Barber of Seville showed her extended range and command of scale, arpeggio and trill, all done with no observable effort. Songs by Donizetti and Jomelli, with a double encore, Girometta, and Clavelitos, as well as Last Rose of Summer (one verse in Italian, one in English), all proved her popularity. Her instructor, Maestro Rosati, played splendid supporting accompaniments, and shared applause with the prima donna. Tenor Gigli, the Cuban consul general and his family, Julius Witmark, and other prominent New Yorkers, occupied boxes, and during the intermission were grouped about the youthful Otero for a flashlight picture.

The chorus, with Kathryn Kerin-Child at the piano, and Louis R. Dressler, organist, sang works by Schubert, Risher, Herbert, Truette, and others, and an American Ode, by Richard Kountz, who was present, was well sung; Wick's Woodland Magic was by all odds the most refined and effective of all the choral music. A large audience attended and enjoyed the concert and also the ball which followed.

### Hazel Longman and Beatrice Wickens

#### Give Program

Hazel Longman, soprano, was assisted by Beatrice Wickens, pianist, at her matinee recital, December 9, at the Brooklyn Little Theater, a capacity audience listening to the artist with many expressions of pleasure. Miss Longman, whose Steinway Hall recital last season was a success, sang songs in Italian, German and several especially appropriate Christmas songs, the latter by Cornelius and Reger. A charming singer, she easily won encores after each group, her sweet voice and refined expression gaining general admiration; two encores were Danny Boy and Song of India. Miss Wickens played Chopin and Liszt works brilliantly, adding an encore, and the general effect of the affair was one of artistic merit.

### Helen Hoerle With Keith-Albee

Helen Hoerle, publicity director of the Wolfsohn Musical Bureau of New York, Inc., for the last two and a half years, has joined the Keith-Albee Orpheum publicity department to handle special artists' publicity.

### Philip Scharf Arrives

Philip Scharf, American violinist, and his father returned to this country on the President Harding, after having spent some time abroad, where the young man was touring and winning decided success.

## HOTEL GREAT NORTHERN

118 WEST 57th STREET NEW YORK CITY

The Leading Hotel on "Music Row"

Situated a few doors below Carnegie Hall and Studios opposite Steinway Building and Chickering Hall, this hotel is strategically located for those interested artistically and commercially in music.

Room with private bath (for one) \$3.50-4.00-4.50-5.00  
(for two) \$4.50-5.00-5.50-6.00  
Parlor, bedroom and bath \$6.00-7.00-8.00-9.00



## LAZAR SAMOILOFF EXPRESSES SOME OPINIONS

When one enters the Samoiloff Studios one feels that happiness is not yet dead. You hear singing from every room, see the artists and students going to their lessons, and note that on coming out they are full of joy and satisfaction. One very celebrated singer exclaimed, "Even after going to Mr. Samoiloff for three years daily, I still learn something new every day." In one studio Maestro Samoiloff is teaching a beginner a legato scale; in another Mr. Kostelanetz coaches an opera singer on Eva's part in the Meistersinger, while in still another Lou Olp drills a pupil on an English ballad, and at the secretary's desk is



Gessford photo  
LAZAR SAMOILOFF

Dorothy Russell Stewart, who imparts to students musical knowledge, and the art of reading music as easily as if it were a book or a newspaper.

Mr. Samoiloff was asked which he preferred to teach, a beginner or a professional singer. His answer was: "I have no preference; I adore teaching singing, beginner or professional, as long as the student is serious and possesses intelligence—natural brains. I have had students, during my twenty-five years of teaching, with practically no voice who made careers, while others with big voices were discharged and now after fifteen years are still seeking the right place to study—they will never amount to anything—lack of intelligence."

The presence of experienced and celebrated opera and concert singers in Samoiloff's studio for a period of years speaks well for his talent as a teacher.

Beginners may be misguided by wrong teaching yet continue their studies by being influenced by some stunts or personality; but experienced singers, who are singing two or three times weekly, with the biggest opera organizations, want to feel it is easier to sing, and want to hear public and critics remark that their voices have improved.

Julia Claussen tells everyone that she owes her success to Mr. Samoiloff, and advised her colleagues to consult him, adding that one lesson with the maestro will diagnose a fault, and another will correct it.

Helen Stanley, who is singing with the Philadelphia Opera Company, also in concert, says: "Samoiloff is of enormous help to me," and continues to visit the Samoiloff Studios twice weekly; she also recommends friends to seek Samoiloff's advice.

Bianca Saroya and her husband, Dimitri Onofrei, tenor, daily sing exercises and operatic and concert repertoire, preparing for their first experience with a vocal teacher who possesses the voice, to produce correct tone, which students imitate, who is an excellent pedagogue for voice placement, and at the same time a perfect coach in repertoire and all the European languages. A very rare case!

John Uppman, young California baritone, discovered by Mr. Samoiloff in San Francisco, worked with him for three years, was engaged by Mr. Kosing for the American Opera Company, and is singing with that company now, the second season, the roles of Valentine in Faust, Toredor in Carmen, Sylvio in Pagliacci, and other major roles with success. In his last letter to Mr. Samoiloff he writes: "I am happy that I will be able to work with you this season for a couple of months. (Signed) Your son, John." The critics say, "John Uppman, as Escamillo, the toreador, presented a


powerful, ringing voice that won the audience quickly—he was exceptionally pleasing."

Dorothy Walker, contralto, is now for the second season under Samoiloff's guidance; she has been engaged by Maestro Samossoud to sing Mercedes in Carmen, and the Voice of the Mother in The Tales of Hoffman; she leaves this month on a tour.

Maria L. Escobar, Mexican dramatic soprano, is singing in Italy. She is returning to New York soon to fulfil engagements and study. A Mexican tenor, Juan Pulido, writes that he is also coming to New York to work with the maestro, and fulfil concert and operatic engagements.

Sorija Yergin, singing at the State Opera in Hanover, Germany, writes to Mr. Samoiloff to come to Germany, where a large class awaits him. Last season she came to New York to give a few concerts and studied with Mr. Samoiloff. Julius Bledsoe, colored bass-baritone, is a product of the Samoiloff Studios. Mr. Samoiloff taught him, prepared him for his first recital, arranged it for him, and he is now singing with the Show Boat and in concerts. A large number of Samoiloff students are filling minor engagements, singing in the movie houses, in musical comedies and vaudeville.

Mr. Samoiloff says: "I shall stay in New York until one of the leading conservatories of the U. S. A. engages



### EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.  
WE place you with the LEADING Orchestras and Opera Houses.  
WE book Recitals in ALL Principal Cities of Europe.  
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.  
WRITE US IN ENGLISH

### ITHMA

INTERNATIONAL MUSICAL AND  
THEATRICAL AGENCY  
"The Youngest and Most Alert"

Artistic Director: PAUL BECHERT  
Sole Agents for Leading Artists  
SCHELLINGGASSE 12, VIENNA I Cables: MUSIKITHMA

me to head its vocal department and organize an opera school. When the business end of my teaching is off my hands, I shall write a book for singers and students, which will give readers my valuable experience, from being in contact with the greatest singers all my life. I am contemplating connecting with some music school in Philadelphia and Boston, and visit them one day a week, listen to voices, give lessons, and also organize opera schools.

"My plans for the next summer are as usual. I shall go to the West and Middle West to teach master classes, visit the teachers who follow my way of teaching—those that have taken teachers' courses in my New York studios. I was very happy to hear that the graduates of my teachers' course—Rose Ough in Oakland, Cal.; Genevieve Shankland in Portland, Ore.; Miss Rae in Eugene, Ore., and many others, are doing well, having fine classes, and are filling engagements."

"What about radio singing and speaking on the Vitaphone?" Mr. Samoiloff was asked, and his reply was this: "To be able to do both well you have to have a correctly placed voice; the main thing is that you cannot push a tone on a record, radio, or on the Vitaphone. The more you push the more you blast; head tones and soft tones are the remedy. I have helped many speakers by making them speak easily, and with the head tone."

"Have you among your beginners exceptionally talented students?" was another question.

"Yes! quite a number of them—a number of sopranos with exceptionally beautiful voices and fine personalities. I have a young lady from Philadelphia with a powerful, magnetic personality, a dramatic soprano who will surely come to the top if she continues to work seriously; a fine young Irish tenor, and an exceptionally beautiful contralto voice from Seattle, Wash. A young baritone, who was my pupil as a boy of twelve, has returned for lessons; he possesses great talent and a beautiful voice. All that he learned as a boy is coming in very handy now, and I shall be proud of him."

"My own daughter, Zepha, started vocal lessons on her eighteenth birthday and if I succeed in making her divide her time and attention between the harp and her singing I shall be glad to see her on the list of vocal artists. She

took a teacher's course and is showing great love for the teaching career, which makes me very happy."

"What about Maria Gay and Giovanni Zenatello?" "They are now in New York, Mr. Zenatello singing with the Philadelphia Opera Company. The main object of their visit to America is to establish operatic connections between Italy and America. They will manage the Arena in Verona for two periods, a few weeks each, and also other opera houses in Italy, for which purpose they are engaging singers from America." M.

## Verdi Club Musical and Dramatic Matinee

Florence Foster Jenkins, president of the Verdi Club of New York, faced a large audience at the Waldorf-Astoria hotel, December 7, when the organization's regular monthly affair took place. During this musical and literary afternoon there was enjoyment for everyone. Eleanor Rogers, coloratura soprano, sang the Magic Flute, and the Perle du Brazil arias with fluent technic and finished style; of course she had to give encores. Giovanni Martino (formerly with the Metropolitan Opera Company), singing the air from Simon Boccanegra, was heartily enjoyed, his sonorous baritone voice being of telling effect; he, too, added an encore, later singing songs by Gounod, Laguna and Clark. Sue Hastings presented The Puppet Follies, acted by Marionettes, and consisting of an intimate Revue, staged by Bruce Adams. In this the little figures apparently sang and acted, delighting everyone, for it was indeed an attractive novelty, the hidden voices doing their part finely. Justin Lowry, tenor, sang an extra number, Dr. Mauro-Cottone providing the piano accompaniments for Mandalay and a French song. Bruce Adams, the club poet, recited Shakespeare's Seven



FLORENCE FOSTER JENKINS

Agnes of Man, and very sympathetic accompaniments were played by Jessamine H. Irvine and Irene Gruenberg.

The holiday spirit, the many graceful announcements by President Jenkins, all made the matinee a happy affair.

## Mme. Marchesi's Artist-Pupils Busy

News from the Blanche Marchesi studio in Paris brings the announcement that the twin contraltos, the Meduria Sisters, have been engaged for Balieff's Chauve Souris performances. Norah Sabin was engaged by Nigel Playfair as Polly Peecham in the London company of the Beggar's Opera and will sing at Queen's Hall and at other concerts. Enid Little also sang at Queen's Hall, and she and Norah Sabin have been engaged for soprano duets and operatic arias.

Gladys Field, contralto, made her debut in Paris at the Dubruille small orchestra concert and sang on December 2 at the American Woman's Club. Elsa Lynn has been engaged in Paris at the Neuilly English Church. Ruth Stoffel, from Milwaukee, has been engaged at the American Church in Paris as contralto soloist; she will make her debut in concert in December at the American Woman's Club. Among the English pupils of Mme. Marchesi there are in England now three remarkable leading artists: Astra Desmond, Muriel Brunskill and Phyllis Archibald.

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Concert Violinist  
Resident in Seattle, 1519 3rd Ave.

**BAYS, BERNICE**  
Lyric Soprano  
Available for Concert, Church and Club Work  
504 Majestic Theatre Bldg., Los Angeles

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**COOK, ELSIE**  
Pianist  
California Representative of Tobias Mat-thay Piano School  
3325 Octavia St., San Francisco

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**ENSEMBLE CONSERVATORY OF MUSIC**  
Emmaletta Vantine, Director.  
All Branches Taught. Dormitories.  
2058 No. Vermont Ave., Hollywood, Calif.

**JACQUES JOU-JERVILLE** of Paris  
Formerly Boston Opera  
and leading grand opera of France  
Private Voice Studios  
The McKelvey, Seattle, Wash.

**KANTNER SCHOOL OF SINGING**  
Clifford W. Kantner, Director  
306 Spring Street, Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
Member American Academy of Teachers of Singing, N. Y.  
912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
713 Couch Building, Portland, Ore.

**PERSINGER, LOUIS**  
Management Selby Oppenheimer  
68 Post Street, San Francisco

**S. T. EMBER, ROSA**  
"Producer of Vocal Artists"  
4110 W. 3rd Street, Los Angeles

**SAN FRANCISCO CONSERVATORY OF MUSIC**  
ERNEST BLOCH, Director  
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO STUDIOS**  
Coaching of Concert Programs a Specialty  
26 O'Farrell St., San Francisco

**THE CORA W. JENKINS SCHOOL OF MUSIC**  
46 Randwick Avenue, Oakland, Calif.  
Dept's.—Elementary, Intermediate and Artistry.  
Violin, Cello, Piano  
Teacher's training; special method

**TRONITZ, PHILLIP**  
Norwegian Concert Pianist and Pedagogue  
Studio—California Music Co. Bldg.  
Los Angeles, Cal. Summer Classes  
Also Head of Piano Department of Hollywood Conservatory of Music.

# MUSIC IN THE SCHOOLS and COLLEGES

## A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

### Essential Qualities for All School Music Materials and Present Supplies

by Will Earhart

(Continued from last week)

[This is the concluding part of the article by Dr. Earhart on the subject of qualities of school music and the present supply. The first part was published in this department of the MUSICAL COURIER last week, December 13. The entire article discusses more than the title implies, for in appraising the music material for use in the school Dr. Earhart also appraises the children. The article is valuable to all those who handle children, as it takes up the great problem of understanding them.—The Editor.]

The condition of public school music material in general may, perhaps, best be traced by comparing it with our English readers. Gradually our educational literature in English has been built up until we now have, for every year of the child's development, a rich supply of genuinely educational material, nicely adapted to the child's technical powers, intellectual comprehension and heart interests. With respect to vocal music, there was a time when the more familiar and simple (and often more vulgar) pieces of the adult repertory were brought over into the schoolroom and constituted almost the whole of musical literature for children; but little by little, through the years, this has been changed, and today an educational song literature is available that is equal to the educational literature for English.

When we turn to orchestra music, we find the development much less complete, but making rapid progress. Instead of being limited to the easier pieces from a commonplace theatre orchestra repertory, we can now find appropriate music judiciously selected from the masters, and beautifully and skillfully arranged for three or even four melodic violin parts, as well as for all other instruments. There is not yet half enough of such material, it is true, and some one will yet have to receive the blessings of us all, and much financial reward in addition, if he will undertake extensive researches and bring out from old suites and dances by Bach, Handel, Haydn, Mozart and others, delicious bits of pure music, untainted by earthly program, and exactly matching the fresh hearts of the young, but the material is coming, if not here in abundance now.

With respect to band, however, the provision of suitable material has hardly begun. Valiantly, and with a zeal deserving of a better cause, do our alto and tenor horns, like our second violins of old, supply "after-time" (and no recognizable tones, or no tones that we like to recognize) to shoddy tunes that owe their little lease of life solely to the fact that they can withstand such brutal attacks and at least be none the worse. Valiantly do our players and directors attack Chaminade's Scarf Dance (selected by some one as the contest piece in a recent band competition) in happy innocence of the fact that that piece requires a light hand at the piano, grows clumsy in orchestra, and is as remote from the idiom of the sonorous and slow-moving band as could well be imagined. Yet even here there are signs of improvement. A recent course for beginning bands, for instance, provides the players, as soon as each is possessed of a few notes, with a Bach chorale. Nothing better could be asked. The slow movement, the long-sustained chords, the sonority, breadth and dignity of style, all are appropriate to band and excellent for the technical and musical development of the players. Indeed, slow movement, brief length, and emphasis upon the aesthetic creed which supports absolute music, are the essential factors, as I see it, in providing a proper musical education for the young or for beginners of any stage; and these are in contrast to rapid and obtrusive rhythms, strong programmatic intentions, and attention to the character and interest of a long composition as a whole.

That public school music material must be technically

easy goes without saying, and few editors have been insensible to this need. That it should lend itself to the proper form of technic has not always been seen with equal clearness, as we observed when we were speaking of second violin parts. In general, however, technical fitness was the first, and for a long time was the only requirement considered.

The second requirement, that public school music material, no matter what degree of technical ease or difficulty is necessary, must possess genuine musical value, has slowly gained recognition. That recognition is not yet complete and universal, but progress is so rapid that we can all take heart.

But music may be technically appropriate and may be worthy music and yet be ill adapted to the students to whom it is assigned. The possibility of such further maladjustment is due to the fact that there are not only "degrees" of good in music but "kinds" of good as well; and we do not always have enough of sensitive sympathy and power of divination to enable us to penetrate the child's world and know whether what is good in general is also good for him at that particular stage of his development.

The error of this kind that is perhaps most extensive I have already mentioned. Because we have conceived the child to be literal minded, have not believed that wonder, imagination, the capacity to lose himself in beauty, were his portion, did not know that his senses could be charmed by musical tones long before he could comprehend a musical design, or that he could become so engrossed in music that the literal meaning of a song-text hardly penetrated his consciousness, we have, at times, given him long songs, dramatic or declamatory texts, rapid rhythms, story, picture, dramatization, and analysis of long and programmatic instrumental compositions reproduced for his appreciation—not to mention names of composers, descriptions of orchestral instruments, etc. Most of these have their place, even at the beginning of the child's school life, and all have place at some period; but this is subject to the condition that the essential musical hunger of the child, which is for something other than these, is first appeased, and that his feet are thereby set upon the path of a right understanding of the whole nature and function of music. Could we only have known that brevity and simplicity of design and tonal and melodic beauty were the prime essentials for the child's early development, how much error might have been avoided.

Among other qualities that our material should possess, I should place, also, downright sincerity. There is an unwavering integrity in the heart of a child that is seldom matched by an adult. Even in his make-believe, the child is whole-hearted. To approach his clear-eyed presence with cloying saccharinities and coquetries of expression that disclose the sophisticated adult trying to be sweet and ingratiating to children is little less than an insult. Tunes (with congruous texts) that are cute, or that have an affected and incredible sprightliness, belong to this same category of the insincere. Only folk-tunes and the works of the masters are unfailingly immune to such contamination.

It is not difficult, at least comparatively, to judge whether a text deals with factors that lie within the experience or native understanding of a child or youth, but it is difficult to judge whether music itself similarly falls within his range of aesthetic understanding and interest. The moods of music and the subtle rhythmic, melodic, and harmonic factors that differentiate them, are infinite. To some of these moods and styles children and youths respond sympathetically; to others, that are, perhaps, almost indistinguishable in type from the first, they respond but little or not at all. No one without almost infinite prescience can forecast infallibly the reaction of any given group of pupils to a particular piece of good music, however carefully it has been considered; but long experience may, and doubtless has, developed a higher degree of intuitive judgment than appears at times to have been employed. Any person with such experience who will devotedly study the proposed repertory and prayerfully try to penetrate the child's consciousness will be able to discriminate fairly well between music that is foreign to the moods of pupils of a given age, or that insincerely "plays down" or "plays up" to them, and that which is in beautiful accord with the highest possibilities of their unspoiled minds and hearts and with their modes of musical utterance. The glorious discovery, when this is done, is that the teacher finds himself tending steadily toward the adoption of ever higher standards of music and ever greater conscientiousness of performance: for the child will reveal that, at his best, he is a little artist—genuine, if not highly developed—who is to be led into the realm of music only by those who approach it with clean hands and hearts as true in artistic feeling as his own.

#### Efficiency in Music Teaching

In the electrical field, seekers for truth had to dig out and compare thousands of detached bits of knowledge about electricity before men learned that high voltage currents can be carried long distances on comparatively small wires with but little loss.

The boy learns this in fifteen minutes of hard study.

It not only gives him the essential knowledge about all the experiments the original investigators made, but it forms the basis of thousands of new practical applications. This wonderful short cut to knowledge is a statement of principles.

Similarly you can find short cuts to skill in teaching, in the presentation of music to the children in our public schools.

It has taken a long time to work out the principles and experiment with them in thousands of classes so that their value can be measured, but from all the experiments and experiences it is fairly well known among progressive supervisors that if they have the proper instruction and are well grounded in the logical progression of the principles contained in the science of music and then have practice in the teaching of principles which are presented through lesson plans, which are properly graded and pedagogically sound, it is just as easy to use one series of books as another. The day is fast passing, if it has not already passed, when children can be brought up musically on the material contained in one set of readers. The day of exercise in the text book has gone. Music educators should have all the good texts on the market. The days of teaching a certain page in a certain book on a certain day in a certain month have gone the way of the "time-names" and the other devices of our musical forefathers. The progressive teacher of today is teaching principles. There is no other real way of presenting any subject properly.

"Efficiency" is a very much over-worked word. But of all the subjects that are taught in the public schools, music needs the efficiency expert. Efficiency does not mean hurry. The effective planning and despatching of music lessons so that they will produce the maximum in results means a right about face with a great many supervisors who plan unwisely, or worse, do not plan at all. Consequently all force is lost. Have you ever seen the supervisor of music go into a class room and say to the regular teacher "Well, Miss Jones, what have you been doing since the last lesson?" The room teachers say: "We have been singing on page thirty-six and thirty-seven." "Let me hear it children," says the supervisor, and the children sing, and very soon the fifteen or twenty minutes allowed for the lesson is up and the supervisor leaves the room with a very pleasant "Well, let them review the same thing." Music education, in many schools, is too sugar-coated and there is too much of adherence to formula, spending time and energy and wasting both. Such teaching is inefficient. It is well to remember that cessation of unnecessary motion conserves force. Our schools ought to have more learning of music and less teaching of it.

That is all we wanted to say just now about efficiency in music teaching, and we hope that we have offended no one, for we, ourselves, live in the first glass house on the right.

\*\*\*

#### Music a Moral Law

Music is being enjoyed by millions today who never had any opportunity to enjoy it a decade ago. It has taken a far more important place in the child's education, which is as it should be, if education is to fulfill its one great function—preparation for life.

The idea that music is a luxury, which only the over-refined can relish, and that the study of music is fit for boarding-school girls only, is rapidly disappearing. The few that still hold to it—usually men of, or beyond, middle age—have had the tremendous unifying and uplifting power of music brought home to them through the recognition of music where they may have least looked for it, namely, by our great military and naval leaders. Though these serious men referred in their commendation of music principally to the simpler types of it—to the songs of a soldierly and patriotic character,—yet even these simpler types serve as stepping stones toward music of higher and highest order. Their—and the government's—recognition of the spiritual influence of music is an additional confirmation of the view of it which has been held and forcefully expressed by every great philosopher, from the earliest times to the present day.

When the question arises to which kind of sounds the ear should be trained, we must, relying on the experiences of many millenniums, concede that there is no sound in existence that combines with its physical and mental advantages to humanity so strong and so direct an influence upon its spiritual life as the sound of music. What Plato has said of music has never been controverted, nor even questioned, by serious minds and by the greatest educators in the world's history, namely: "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything else. It is the essence of order and leads to all that is good, just and beautiful—of which it is the invisible, but nevertheless dazzling, passionate and eternal form."

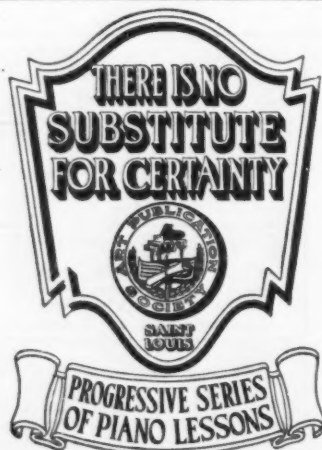
Shall we wait until maturity for music? Wait until the learning of it becomes a difficult task, when we can give it to the children while they are, so to speak, at play? Surely we must not delay.

\*\*\*

#### The Singing Tone

The pure singing tone is one that may be used to express all normal healthful emotions, such as joy, freedom, courage, affection, sympathy, reverence, etc. These are all mental qualities, and the tone necessary to express them must be firm, steady, full, rich, resonant, and sympathetic. To the trained ear these things are not elusive and intangible. On the contrary they are as definite as words.

The refined, sensitive ear is the voice teacher's most val-



REGISTERED



## MUSIC IN THE SCHOOLS AND COLLEGES

uable asset. The teacher impresses his ideals of tone quality upon the pupil and he can demand nothing better than his own concepts. With these he plays upon his own voice and with these he guides his pupils.

### News of the Sectional Conferences

#### NORTH CENTRAL CONFERENCE

Ada Bicking, president, Lansing, Mich.

The 1929 meeting of the North Central Conference is to be held in Milwaukee, April 16 to 19, with headquarters at the New Schroeder Hotel. This building has just been completed and will house the Conference adequately and with great convenience, having been built primarily to accommodate large conventions. Within the immediate vicinity of the New Schroeder Hotel are several other fine hotels which will take care of any overflow.

The Milwaukee auditorium will be used for most of the meetings of the Conference. It is just two blocks from the headquarters hotel. It has a number of rooms suitable for meetings and other purposes and a large main hall seating seven thousand with stage room for two thousand.

Herman Smith, supervisor of music in Milwaukee, and his corps of assistants extend to the Conference a most cordial welcome. They have music in their schools of which they may righteously boast and the Conference is fortunate in the fact that the Milwaukee schools have scheduled their Biennial Public School Music Festival during the week of the Conference meeting. Mr. Smith has already arranged also for concerts by the Milwaukee Lyric Male Chorus and the Milwaukee Young People's Orchestra, a unique organization sponsored by the local Civic Music Association.

The general program will take the form of a music clinic and will follow the laboratory method idea. Many details of the plan will be announced very shortly. First vice-president W. W. Norton (Community Music Association, Flint, Mich.) is in charge of the membership campaign which will be started in an intensive way at an early date. The list of state chairmen is as follows:

Illinois, Sadie Rafferty, Evanston Township High School, Evanston; Indiana, A. A. Glockzin, 1720 Virginia Ave., Connersville; Iowa, Clara Thomas, 1111 Perry Street, Davenport; Michigan, Clara E. Starr, 100 E. Grand River, Detroit; Minnesota, Mrs. Ann Dixon, 226 No. First Ave., E. Duluth; Nebraska, Charles B. Righter, Jr., 2839 Franklin Ave., Lincoln; North Dakota, Fannie C. Amidon, State Teachers College, Valley City; Ohio, Gaylord B. Humberger, 30 E. 5th St., Springfield; Western Ontario, E. W. Geothe Quantz, 161 Duchess Ave., London; South Dakota, Reva Russell, 910 So. Main, Aberdeen; Wisconsin, Theodore Winkler, Sheboygan.

\*\*\*

#### Wisconsin—Stevens Point

Central State Teachers' College of Stevens Point, Wis., conducts an Artists' Recital Course each year. The recitals are held in the college auditorium and the underwriting of the course is initiated by the college and supported by the town people of Stevens Point.

The first recital of the year was that of Harry Farman, violinist, who gave his recital November 21. His playing was very well received by the audience which was made up, of course, of the students of the Teachers' College and also the citizens of Stevens Point and from the towns nearby. F. E. P.

#### Connecticut—New Haven

The school year of 1927-28 resulted in an increased interest and growth in the Instrumental Department of the public schools. There are instrumental classes in all of the large schools with a total enrollment of 568 pupils studying different orchestra and band instruments. This work was begun on a larger scale three years ago and the result of this is that we now have seven bands, fourteen orchestras, nine bugle squads, and seven fife and drum corps. A contest of fife and drum corps and bugle squads was held on the New Haven Green during Boys' and Girls' Week in May, 1928, and aroused much public interest. The senior

### Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER—The Editor.

**SUPERVISOR OF MUSIC**, with four years' experience in several Eastern towns, would like to consider position for coming year. Would prefer to locate in Southern City. Will send credentials. Address A-21, MUSICAL COURIER.

**WANTED SUPERVISOR**. Young lady of good personality for position in first six grades. Must play piano and sing well. State training in first letter. To begin work in February. Address B-23, MUSICAL COURIER.

**GOOD INSTRUMENTAL teacher** wanted for high school in city of nearly 100,000. Orchestra already established. Desire band organized—good material. State qualifications, training and experience in first letter. Communications will be considered confidential. Address B-31, MUSICAL COURIER.

**WANTED, SUPERVISOR OF MUSIC**, for September, 1929, (man), one who is an organizer, who can supervise both grades and high school. Salary according to experience and ability. Send photograph and full details. Knowledge of band and orchestra absolutely necessary. Address B-29, MUSICAL COURIER.

orchestra of the High School had a symphony concert during Music Week, playing among other things Mozart's G minor Symphony.

In the senior High School there are 1350 pupils having regular assigned periods in vocal work. In the spring of 1928 the upper chorus of 600 voices, under the direction of William E. Brown, gave Mendelssohn's Elijah, with accompaniment played by the High School Orchestra. For the present year it is planned to present Haydn's oratorio, The Seasons, by a chorus of approximately 600 voices.

There is to be a symphony concert by the orchestras of the High Schools in which Mendelssohn's Ruy Blas and Haydn's D Minor Symphony will be heard. There are to be contests in music appreciation, glee club contests, and the presentations of Cowen's Rose Maiden by the first year pupils in the High School, and one or two operettas by Junior High School pupils, also a public contest of the school bands, fife and drum corps, and bugle squad the same as last year.

William E. Brown, who for many years has been the director of music in the schools of New Haven, has been appointed chairman of the Music Week Committee for the season 1928-29.

#### Vermont—Rutland

At the fall meeting of the school music teachers of Vermont, recently held in Rutland, the following program was given: My Impressions of the Orchestra Contest in Burlington, by Agnes Garland, Montpelier; The Responsibilities of a Music Supervisor, by Sadie MacArthur, Brattleboro; Deficiencies in our School Music Program, by Mary Markham, Castleton Normal.

At the afternoon session there was music by pupils of the Rutland Graded School under the direction of C. V. Coan. The speaker was Howard G. Bennett, A. M., professor of music at the University of Vermont, who spoke on Romantic and Modern Music for High School Chorus and Glee Clubs.

Officers were elected for the ensuing year.

#### Maine—Waterville

Plans are under way for the second Maine State Orchestra and Band Contest. This will be held in Lewiston, under the auspices of the Lewiston Chamber of Commerce, and many groups from all over the State have signified their intention of competing. Dorothy H. Marden of Waterville, Morris Reed Robinson of Island Falls and Elbridge S. Pitcher of Auburn are the committee in charge.

At the annual meeting of the Maine Music Supervisors' Association, Dorothy Marden, of Waterville, was re-elected president; Dorothy B. Dean of Bangor, vice-president; and Ethel M. Lee, of Waterville, secretary-treasurer.

There have been several changes in positions in the State. Doris H. Green is supervisor in Boothbay Harbor; Regina Theriault in Millinocket, Donald Lewis in Farmington Normal and Muriel Thomas in Fort Fairfield.

#### RECENT MARRIAGES

Audrey Snare of Hallowell and Donald Gray—Mrs. Gray is Supervisor of Music in Fairfield.

Katharine Files of Waterville and Vaughn Clay—Mrs. Clay is Supervisor of Music in Hallowell and Winslow.

#### Appleton, Wis.

To inculcate a finer appreciation of good instrumental music in school children is the aim of Dr. Earl Baker, of the Lawrence College Conservatory of Music, and director of music in the Appleton public schools. The new program will devote from one to four music periods every month to the study of instrumental music and will be coordinated with the present program of music supervision which has been in effect for several years at Appleton. Under this proposed plan it is expected that pupils will become familiar with the great musical masterpieces.

Publication of a school band course, composed of twenty-three books, which has been composed by E. C. Moore, director of the instrumental music at Lawrence Conservatory of Music, will soon be completed. The set, on which Mr. Moore has been working for the past three years, will be published by Carl Fischer, New York. Mr. Moore has had exceptional success in school band work, having trained school bands in Green Bay and Appleton that have rated high in their class at the state band tournaments. With the addition of Mr. Moore to the Lawrence College Conservatory of Music has come the inauguration of a course for the training of school band directors. The course which Mr. Moore has compiled will be used in his classes as soon as it is completed. G. C.

\*\*\*

#### New Teaching Material

(Oliver Ditson Company, N. Y.)

**Cinderella and the Cat**, an operetta in three acts. Libretto by H. M. Barr, music by W. H. Boyer. Fine for junior high school.

**Holiday Songs**, for high schools and choral societies, by George W. Chadwick. Most of the material is arranged in four parts and consists of songs appropriate for patriotic and popular festivals. Fine harmonization, well done.

**The Violin: Its Famous Makers and Players**, by Paul Stoeving, a Pocket Music Student edition. Much valuable information regarding the violin, its origin and construction.

**The Unknown Soldier**, a short cantata for women's voices by E. S. Hosmer. Text by M. Josephine Moroney. A musical tribute to the Unknown Soldier, splendid writing for junior Glee Club in high school. Mostly two-part work.

(Carl Fischer, Inc., New York)

**National Standardized Symphonic Band Scores**, issued under the editorial supervision of J. E. Maddy, and sponsored by the National Committee of Instrumental Music. Full scores for the symphonic band. Very valuable for all conductors of such organizations. This series con-

### Music Educators of Note

Eldridge S. Pitcher

is a well-known New England educator. He was born in Waldoboro, Maine, in 1865, receiving his early training at Teachers' State Normal School at Castine, Me., and at the New England Conservatory of Music, Boston, Mass. Mr. Pitcher has been invaluable to the State of Maine in directing state festival choruses, and students' music festivals in the cities of Bangor and Portland. He is also well known as a singer and director of light operas. At present he is the president of the Eastern Supervisors' Conference, which will meet in Philadelphia for its bi-annual session early in 1929. Since 1900 Mr. Pitcher has been the director of school music in system at Auburn, Me.



tains full scores of music by Grieg, Elie, Hadley, and Beghona.

\*\*\*

### The Role of Imitation

Inasmuch as imitation requires less mental effort than original effort, it should form an important part of the training of beginners, who have enough to think of even when things are made as simple as possible. It is remarkable how much ground can be covered at the first lesson when the pupil is not burdened with thinking, but is merely asked to make music by ear and by imitation, after hearing and watching the teacher. If, however, the student is bewildered with long and tiresome explanations about the names of notes, key-signatures, time values and clefs, and is made to read the printed page and transfer it to the keyboard, his mind will be so crowded that he will lose the flow of the melody in the long intervals in which he is figuring out what note to play next. Anyone starting the study of piano has enough to do to become familiar with the keyboard, to learn how it feels to strike the keys and lift the fingers, and to make real little melodies for the first time. To expect more is only to hinder progress, and the only way of accomplishing anything without further taxation, is by making pupils play what is played for them. Explanations, of course, must follow in due time, but even after the pupil begins to read music, imitation should still occupy a significant role for many weeks.

### Questions Answered

This "Question and Answer" Department is for Supervisors of Music who have questions to be answered or specific problems to be solved. All questions will be turned over to a specialist for an answer, which will appear in this column as soon as possible after being received.—The Editor.

**QUESTION**—I am a supervisor of music in a small town in Ohio. The principal of the high school, in which I am teaching, says that it is a waste of time to use a phonograph in the class, and I do so want to teach Music Appreciation. The principal says, "Have them sing." Some of the pupils do not seem to take the right attitude and sometimes they will listen to the phonograph. What do you advise? L. S. B.

**ANSWER**—The one answer to the adolescent boy or girl not singing in the high school or elsewhere is, "Make it fashionable," and then everyone will want to sing. This will necessitate skill, tact and resourcefulness on the part of the teacher. About the phonograph, it has its values but it is the experience of almost every successful teacher that self-activity in singing is much more interesting to the pupil than passive listening to many records. The psychological factor in each case is very different. The answer still is "Make singing fashionable."

**QUESTION**—"What is the best method of securing good tone quality in the singing of very young children?" Marion B.

**ANSWER**—Example, imitation. Of course the tones that children listen to should be of good quality, well produced and musical. The voice will produce the kinds of tones which the mind dictates. Imitation is the greatest factor in securing good tone quality from children. Following this, there are many suggestions which might be given. The three essentials of good singing tone are: (a) breath support, (b) tone direction, (c) the open throat. There are a number of good books on child voice. This is an important and widely discussed subject on which there is more or less disagreement as to "method." However, results are what count.

**QUESTION**—"Last September I went to a new position where the books that are in use are very old. There are several different kinds. As I am in somewhat of a quandary won't you please tell me what series you think I ought to procure?" L. F. J.

**ANSWER**—It would be somewhat difficult to answer this question without knowing the exact musical condition of the children, even if we could break our rule not to emphasize any particular series of books in this column. During the past few years a number of series of books have been published. There is fine material in every one of them. Perhaps if you were to make a survey of several series, which you probably know, do you not think you might be able to solve this problem for yourself?

**RICHARD BUHLIG, Pianist**

Teaching: in California, July until October, 1928  
in New York City, Winter-Spring, 1928-29  
Address Secretary of Richard Buhlig, 3515 Etna St., Berkeley, Cal.  
or Room 1511, Steinway Hall, New York City

**ENRICA CLAY DILLON** STUDIO of ACTING

Coaching for Professional Singers—Opera and Light Opera  
By Appointment: 15 West 65th St., New York City  
Phone: Susquehanna 1019—Trafalgar 1192

**STURANI** Studio: 43 West 86th St., New York

Voice Culture Operatic Coaching Telephone: 7530 Schuyler

**STEPHEN TOWNSEND**

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, Philharmonic-Symphony Chorus.

**VINCENT V. HUBBARD**

Successor to ARTHUR J. HUBBARD (Retired)  
Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.

**Estelle LIEBLING**

SOPRANO  
Studio: 145 West 55th St., New York Tel.: 1787 Circle

**KATHERINE BELLAMANN** Associate Teacher with ESTELLE LIEBLING

Specializes in Voice Placement  
Studio: 200 West 57th Street, New York. Phone Circle 9873

**EDGAR STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**Mme. Martha BRAARUD**

TEACHER OF SINGING

257 West 86th St., New York Tel. Endicott 1938

**VITTORIO VERSE**

OPERATIC AND CONCERT COACH

Five Years Assistant Conductor  
at Metropolitan Opera House

STUDIO:

243 West 72nd St., New York Trafalgar 8052

**NAÑA GENOVESE**

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO

322 West 72nd Street New York

**ANNA CASE**

Famous American Soprano

Exclusive Management:

R. E. Johnston, 1451 Broadway, New York.

**WYNNE PYLE**

PIANIST AND TEACHER OF MUSIC

"I know of no better teacher than you." (Signed) Harold Bauer.

920 RIVERSIDE DRIVE, NEW YORK (Telephone: Billings 0635)

**GIGLI** Exclusive Management  
R. E. JOHNSTON  
1451 Broadway  
New York  
Victor Records Vitaphone  
Hardman Piano

**NORMAL SESSIONS**

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$3 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address

EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.) New York City  
Phone Ashland 5551

**Raymond Bauman, Composer-Pianist, Pedagogue, Accompanist**

A young American who is steadily increasing his popularity and winning many admirers among artists as well as the music loving public is Raymond Bauman. Actually an autodidact, he has worked alone after a short period of study in a settlement house.

As an accompanist and ensemble pianist he has played with many of the best artists of the day. He has made records with Mischa Elman, Carl Flesch, Kathleen Parlow and Sascha Jacobsen, and has accompanied, among others, Samuel Dushkin, Fraser Gange and Hans Kindler. His compositions have won favor with many musicians and are to be found on many programs. Among his compositions are two string quartets; a trio for piano, violin, and cello; a sonata for cello and piano; a suite for violin and piano, and a set of variations on an original theme for string orchestra.

As a teacher Mr. Bauman has been very successful. He has some original ideas that have proved to be exceedingly valuable in teaching both children and adults. At the present time he is engaged in writing a book disclosing his ideas on teaching.

After a recent Philadelphia engagement, one of the newspapers spoke of Mr. Bauman as follows: "The violinist's



RAYMOND BAUMAN

success was due to the brilliant support from Raymond Bauman at the piano. Besides an unusually fine technical equipment, he brought a sympathetic understanding of the music that enabled him to provide a rich background for the violin without becoming intrusive." A Boston paper referred to him in this manner: "The program demanded an unusually capable and responsive accompanist, and happily in Raymond Bauman such a one was found." A critic of his native New York spoke of him as follows: "The best part of the recital was Raymond Bauman at the piano; he is splendid, masterly."

Mr. Bauman has been playing for the Educational Alliance concerts in New York. Mr. Miller, who is head of the department of concerts and lectures of the Alliance, wrote to Mr. Bauman: "Your accompaniments were masterly and I can certainly see why Mischa Elman, the outstanding master of the violin world, has picked you to accompany him in his latest Orthophonic records."

Future engagements for Mr. Bauman include a joint recital with Anita Zahn, dancer of the Elizabeth Duncan School, before the American Association of University Women in Washington, D. C. on December 29; an appearance with Anita and Katherine Erna, dancers, at the Booth Theater in New York on January 29, and an appearance with Hugo Kortschak at Town Hall on January 7.

In addition to Mr. Bauman's accompanying and recital work, he is teaching at his New York studio, and can, at the present writing, accept a few talented pupils.

**La Forge-Berumen Studio Notes**

The first Aeolian Hall recital of the season by the La Forge-Berumen Studios was given on the evening of November 28. The program was opened by Frances Alcorn, soprano, accompanied by Ben Burt. Miss Alcorn has a voice of lovely quality and as always gave great pleasure, while Mr. Burt gave her fine support at the piano. Howard Lindbergh, pianist, was heard in two groups of solos, and displayed fine technic, good rhythm and intelligence in his interpretations. Harrington van Hoesen, baritone, who recently returned from a successful tour of Europe with his teacher, Frank La Forge, was next heard, accompanied in impeccable style by Mr. La Forge. Mr. van Hoesen's voice is rich and mellow throughout its wide range, and he sang with rare artistry. He also was heard later in the evening in a group of Mr. La Forge's compositions sung in German. Mary Tippet, coloratura soprano, who is but sixteen years of age, sang a group of Italian numbers and revealed a well-trained voice of lovely quality and a musical understanding of one far beyond her years. She was ably assisted at the piano by Beryl Blanch. Catherine Wright, contralto, accompanied by Myrtle Alcorn, gave a group of German songs, displaying a deep sonorous voice of real beauty which showed the result of careful study.

Alice Vaiden was heard at the Plaza Hotel on November 25 as accompanist for Nina Morgana. She is now on tour with Mme. Morgana, having already accompanied her in Minneapolis, December 4, and in Winnipeg on December 11.

A concert was given at the Bowery Mission on December 4, when Miss Tippet and Mr. van Hoesen gave a delightful program accompanied by Mr. La Forge.

Concert Direction

**WOLFF AND SACHS**

Established 1882

Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts

(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts

Directors of concert and operatic tours of many famous artists throughout Europe

Representatives of the Metropolitan Opera Company of New York for Middle Europe

"From the Beginning to the Concert Stage"

**ALEXANDER BERNE STUDIOS**

ALEXANDER BERNE, Director

PIANO ORGAN HARMONY

28 East Kinney St., Newark, N. J.

Phone Market 4160

**ROMANI** Teacher of ROSA PONSSELLE

Studio: 244 Riverside Drive, New York Tel. 4193 Riverside

**EVERETT MARSHALL**

AMERICAN BARITONE

Metropolitan Opera Company

Management:

R. E. Johnston

1451 Broadway, New York City

**PAUL WHITEMAN AND HIS ORCHESTRA**

IN CONCERT

F.C. COPPICUS, Manager

33 West 42nd Street, New York City

ALFREDO

**SAN MALO** VIOLINIST

Personal Address: 16 Avenue de la Bourdonnais, Paris

**OUTSTANDING PERSONALITIES IN THE MUSIC WORLD.**

GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

113 WEST 57th ST., NEW YORK



**The Platt School of Music**

Organized in 1920 by Estelle G. Platt, the Platt School of Music has established the reputation of being one of the finest and most complete schools of music to be found in New York at the present time.

The school is the logical outcome of the splendid work of its two directors, Estelle G. Platt and Charlotte Kendall Hull. Miss Platt serves as head of the vocal department. She is especially interested in proper tone production and voice placement. As the result of her studies with Delle Sedie and Bjorksten she has evolved an original method that is undoubtedly responsible for her success in this field. Miss Hull serves as head of the violin department. Her special



ESTELLE G. PLATT

interest is in ensemble and orchestral work and in these branches she directs all the school's work. Miss Hull studied with Jacobsohn of Chicago and Viardot of Paris.

The faculty of the Platt School is made up of leaders in their respective branches of music: Margaret Anderson, artist pianist, teacher and lecturer; Doris Madden, Australian pianist and teacher, who studied under Godowsky at the Royal Conservatory in Vienna and is an exponent of the Godowsky method; Bernice Erskine

Nicholson, artist pianist and teacher, who studied at the Hampstead Academy of Music in London, at the Berlin University with Max Friedlaender and Conrad Ansohn, and with Kate Chittenden; Gladys Shailer, pianist of the Euphonic Trio and well known as a coach and accompanist, who has charge of courses in accompanying; C'Zelma Crosby, graduate of the Cincinnati Conservatory, who is head of the cello department and cellist of the Euphonic Trio; Mme. Trotin, of the Juilliard Graduate School, who gives courses in ear training, harmony and sight singing, and Harold Winters, graduate of the American Institute of Art, who gives courses in harmony, counterpoint and composition.



CHARLOTTE KENDALL HULL

Some of the artist-pupils of the Platt School who have entered the professional field include Winston Wilkinson, now director of violin at the University of Virginia, who has acted as assisting artist with the late Enrico Caruso, with Galli-Curci and John McCormack; Anthony Borello, now on tour with the Eddy Brown String Quartet; Marguerite Waite, founder of the American Trio; Dorothy Fox, dramatic soprano; Emeline Maxwell, soprano; Valerie Ducher, lyric soprano; Beatrice Clark and Crystal Bird.

The Platt School of Music offers full courses in all branches of music, with several free and partial scholarships open to deserving students. Frequent studio recitals are held and each year a closing recital is held at Town Hall in New York.

One of Miss Hull's creations, the Kendall String Quartet, was organized in 1924. At that time the boys who composed the trio were from ten to thirteen years of age—said to be the youngest string quartet in the entire country. The caliber of the quartet can be judged by the fact that it won the bronze and silver medals in the Music Week Contest of 1926, and the cup in the contest of 1927.

**Agnes Fleming Highly Praised**

Agnes Fleming, artist pupil of Ethel Grow, gave a recital on November 20 at Guild Hall under the auspices of the Washington Heights Musical Club, of which a report has already been printed in these columns. She was, as already recorded, extremely well received and The Morning Telegraph of November 22 in its final extra, under a boxed head said of her: "Guild Hall housed a promising young singer Tuesday. Agnes Fleming is a lyric soprano with a coloratura range and a freedom and elasticity of production able to laugh at high notes. O wüsst ich doch den Weg zurück, of Brahms, and Auf dem Schiffe, by the same composer, called for contrasts of vocal interpretation that were well within Miss Fleming's artistic scope. Fêtes Galantes, of Debussy, had to be repeated. In fact, Miss Fleming responded to a number of encores. Sylvia Voorhees at the piano was both an able and sympathetic accompanist."

**Elly Ney Plays at Royal Palace at Weimar**

One of the outstanding events of the Schubert year in Germany was the opening for the first time since Goethe's death of the Royal Palace at Weimar. On December 3 Elly Ney, pianist, played there in the palace of Goethe's friend, Herzogin Anna Amalia, an all Schubert program sponsored by the Goethe Society. This was the first of several concerts constituting a Schubert cycle.

CHARLES

FORREST

FRANCO

# HACKETT VAN YORX LAMONT

TENOR  
Chicago OperaMgt: CIVIC CONCERT SERVICE, Inc.  
(Dema E. Harshbarger, Pres.)  
Auditorium Tower, Chicago, Ill.

THEO - TENOR

Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.TENOR  
Chicago Civic OperaManagement: Harry and Arthur Culbertson, 33 West  
42nd St., New York. 4832 Dorchester Ave., Chicago


VICTOR RECORDS

## Rosa Ponselle

KNABE PIANO

METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

# TAFURO

TENOR  
NOW SINGING  
IN EUROPE**CYRENA VAN GORDON**

"She is fulfilling the late Maestro Campanini's prediction: 'You will be one of the greatest mezzo-sopranos of the age.'"

THE CONCERT GUILD

115 West 57th St. New York  
Dema E. Harshbarger  
Auditorium Tower  
Chicago**GUILMANT ORGAN SCHOOL**

DR. WILLIAM C. CARL, Director.

Thirtieth year. New features. Practical advantages. Each student receives individual attention. Free Berolzheimer scholarships. Practice organs.

Send for new prospectus.

Winter Term January 8th.

Dr. Carl has returned from Paris.

17 East 11th St., New York.

**NOTED VOCAL AND OPERATIC MASTER**Teacher and Coach of Many  
Distinguished ArtistsAppointments for Individual Vocal Lessons,  
Coaching in Operatic Repertoire, and  
Preparation of Concert Programs, Can Be Made by  
Mail or Telephone.

# PAPALARDO

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios: 50 West 67th Street, New York City  
Telephone: Trafalgar 3087

**DUNNING SYSTEM**of Improved Music Study  
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:— MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, O.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4314 Vista Terrace, Chicago, Ill.

ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla. August, Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pough Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Dec., Wichita, Kans.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa, Summer, Paris, France.

GLADYS MARSALIS GLENN, 1217 Bowie Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd, Colorado Springs, Colo.

FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; Aug., Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Ave., Dallas, Tex.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. July 20th, 1115 Grant Street, Denver, Colo.

ELLIE IRVING PRINCE, 4108 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.

GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

# HUGHES

PIANIST

Management: LOUDON CHARLTON, Carnegie Hall, New York  
Steinway Piano Duo-Art Records

## ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra

"A fine musician."

(Signed) FRITZ REINER.

## J. FRED WOLLE

CONCERT ORGANIST

Bethlehem - - - - - Pennsylvania

## GEORGE GARNER

THE INTERNATIONAL COLOURED TENOR

London address:  
91, Sinclair Road, W. 14  
Tel. Riverside 0142Chicago address:  
6408 St. Lawrence Ave.  
Tel. Hyde Park 8626

## MISCHA ELMAN

World Famous Violist

IN AMERICA ALL SEASON, 1928-1929

Management: METROPOLITAN MUSICAL BUREAU  
33 West 42nd Street, New York City

STEINWAY PIANO

VICTOR RECORDS

## GEORGE FERGUSSON

Teacher of Singing

106 Central Park West  
New York City

## CROZIER OZMUN

Soprano

Mgr.: H. C. SLEE, Room 1306, 505 Fifth  
Ave., New York  
Phone: Van. 0526

## MORTIMER

Contralto

Assisted by COENRAAD V. BOS, at the Piano  
(Steinway Piano)Direction: BALDINI & TREMAINE  
Aeolian Hall, 689 Fifth Avenue New York, N. Y.

## VOICE HYGIENE CLUB, Inc.,

113 West 57th Street—Suite 1409-1410

For Teachers, Singers, Vocal Students, etc.

Benefits: Entitles members to office medical treatment and advice, for any condition affecting the VOICE, NOSE, THROAT and EAR, between 2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9.

Lectures on Voice, Thursdays at 9 p. m.

Membership fee Fifteen Dollars per annum.

DR. JOHN J. LEVYBARG, Medical Director. Circle 0593

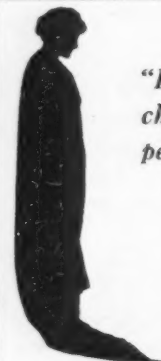


## JOHN CHARLES THOMAS

"the Famous Baritone"  
Recital - Concert - Opera

Assisted By ERIC ZARDO Pianist

Management:

METROPOLITAN MUSICAL BUREAU  
33 West 42nd Street, New York City

"Her voice has the great  
charm of being always  
perfectly in tune."

The New York Evening Post said  
the above about May Peterson,  
soprano, formerly Opera Comique  
and Metropolitan Opera Company.

Management: HAENSEL & JONES  
Steinway Hall, 113 West 57th St., New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

## Recent Publications

(Wm. H. Wise &amp; Co., New York)

Three Songs by Jessie Moore Wise: The Sleep That Flits on Baby's Eyes (Rabindranath Tagore), Evening (William Griffith), A Love Song (Edward Howard Griggs).—Mrs. Wise is a melodist of unusual gifts. She has the power of finding exactly the tune that seems best fitted to the words which she selects for musical interpretation, and, with skill in rhythmic values and in harmonic and accompanying figures, she gives the essence of the poem's thought and sentiment in a way that is rare except in the music of the great masters. The first of these songs has what one must call a simple tune, yet that simple tune is moulded into changes of time from four-four to five-four and then to three-four and so on, and changes of key from the major to the minor and back with various passing modulations, all done without any sense of complication and the melodic simplicity and beauty everywhere retained. It is a masterly song and should be an immediate success.

The same general description gives an idea of Evening. The melodic line is perfectly simple and in no way suggests the development which Mrs. Wise has subjected it to. The richness of the harmonic background is delightful and the nature-painting really exquisite. There could be nothing finer than the delicacy and charm of this unaffected and sincere setting to Griffith's beautiful dreamy poem.

Of entirely different type is the same composer's Love Song, a gay and lively piece which coloratura singers will delight in, and which is sure of immediate effect with the public. Mrs. Wise is a composer who will be well worth watching. These songs have been recorded for phonograph by the publishers.

(J. Fischer &amp; Bro., New York)

Consecration of Arts, prize cantata, by Dr. N. J. Elsenheimer.—This cantata was written for the Golden Jubilee of the North American Sängerbund, June, 1899, Cincinnati, Ohio. It was published in 1902 by Willis, and the copyright has now been assigned to J. Fischer & Bro. A translation has been made by J. A. Homan and the work has been revised and edited by John A. Haughton. The original title was Weihe der Künste, the Sängerbund being, as the name implies, a German organization. In the present edition the German text is printed in the music as well as the English translation. The work is divided into comparatively brief sections for mixed chorus with orchestral interludes, solos, a chorus of women, quartet of male voices and so on, and ends with a big, majestic double chorus.

The music of this work is finely written, brilliant and highly effective. Dr. Elsenheimer, the composer, was born in Wiesbaden in 1866 and moved to America in 1890; since then he has been professor of piano, theory and musical literature at the Cincinnati College of Music. The cantata was not his first work but it brought him into prominence by winning for him the Sängerbund prize. It has often been said that prize winning works were generally of small value, but this is certainly an exception. It is a composition of genuinely high class and fully deserves the recognition it has received.

(M. Witmark &amp; Sons, New York)

Two Old Tramps (We'll All Tramp Home), by Douglas Holloway.—The first words of the lyric by Philip Seeley of this excellent song are as follows: "There were two old tramps on the Great North Road." The reviewer wonders how many readers of that song or of those words will know what is meant by the Great North Road? If the reader has ever been in England and has visited Yorkshire perhaps he will have heard of it. The Great North Road in the old days before the railroad changed things and made life and living easier but wiped out the world's picturesqueness in the process, was the road that led from Scotland in the north to London and the Downs and seaports of the south, and in the old days the road was often crowded with men and cattle when herds were driven down on foot from the rich pastures of the north to the markets of the south. The road in the good old days was lined from end to end with taverns, some of which still exist, and when the drivers went through there was as lively a time in the towns as is ever found at times of festival at state or county fairs and other such gatherings in these degenerate times. To the man who knows his England the Great North Road means more, far more than just a road, and this song, which we believe must surely be by an Englishman, brings the picture vividly to mind of the old times on that road which, according to the song, is to lead them to their end, for "sooner or later we will all tramp home." This is one of the best songs that has come to the reviewer's desk in many a moon. It has a rousing martial tempo and lilt and should "go over big."

### Modern Music; November-December Issue

The November-December issue of Modern Music, the house organ of the League of Composers of New York, has just been received and contains the usual number of interesting articles. Boris de Schloezer writes upon The Drift of the Century, which is an extended consideration of the general trend of modern music, and seems to come to the conclusion that the only works which have risen above the general level of mediocrity during the first quarter of our century are Debussy's Pelleas et Melisande, Scriabin's Prometheus, Schönberg's Pierrot Lunaire, and Le Sacre du Printemps by Stravinsky.

Andre Schaeffner has written an article entitled Georges Auric—Peasant of Paris, which is descriptive of the extremely original work of this curiously minded man. A mind of another sort is Ernst Krenek, whose jazz opera is shortly to be given at the Metropolitan. He is described by Adolph Weissmann, who calls his a first rate talent. Other articles are by Richard Hammond (Ballets Russes, 1928), Alfred Einstein (The Newer Counterpoint—which is not new at all), Alfred Casella (Siena's Festival), Oscar Thompson (More Fun, Less Music) and Hans Gutman (Berlin and Modern Works).

## JOSEFIN HARTMAN VOLLMER

COACH AND ACCOMPANIST

"The perfect accompanist."—Mme. Schumann-Heink.  
215 West 75th St., New York City. Phone: Traifalgar 2377

## ELSA LEHMAN

INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH  
Miss Lehman's work is especially adapted for Clubs and Social Functions  
For full particulars address: 427 Park Avenue, New York

## PILAR MORIN

Voice Production

Coaching in French, Italian and English Opera

Mise-en-Scene for Opera

Studio of the Theater: 230 Central Park West, New York. Tel. 4348 Schuyler

## GRACE DIVINE

MEZZO-SOPRANO

METROPOLITAN OPERA COMPANY

## MARGARET MIRIAM

LYRIC SOPRANO

CHARMING PRESENCE, FINE INTELLIGENCE, A PURE AND LIMPID DICTION.  
—N. Y. Herald Tribune.  
Concert Mgr. LUCILLE BYRNE, 41 Monroe Place, Brooklyn, N. Y.

## ETHEL PYNE

Soprano

Season 1928-29 Now Booking

Mgt. Standard Booking Office, 17 East 42nd St., New York City

## "Violinistic Phenomenon"

## ECHEDA

AUTODIDACT

MANAGEMENT: MARION KNIGHT 322 W 56th NEW YORK

## The English Singers

Now Booking Season 1928-1929  
Concerts of Madrigals, Folk Songs & Other Music  
Management: METROPOLITAN MUSICAL BUREAU, 33 West 42nd St. N.Y.C.

MADAME

## VINELLO JOHNSON

Singing in all its Branches

New York—Mondays, Tuesdays, and Wednesdays

Boston—Thursdays, Fridays, and Saturdays

New York Studio: Hotel Majestic

Boston Studio: 31 Trinity Place (Tel.: Kenmore 4228)



One Artist's  
"Companion-  
ship" with a  
Kranich & Bach

I HAVE  
known the  
superlative mer-  
its of the  
Kranich & Bach  
Piano for so  
long that it is  
with the utmost  
pleasure that I  
look forward to  
a season's use  
of, and compan-  
ionship with,  
such a fine and  
exquisitely  
toned piano.

VERA CURTIS

Lyric Soprano,  
Formerly Metro-  
politan Opera  
Company

Vera Curtis

THE approbation of such an acknowledged author-  
ity justly carries unquestioned weight with the  
thoughtful music lover

## KRANICH & BACH

Grand-Reproducing—and  
Period Model Pianos

237 East 23rd St.

New York

77 EAST JACKSON BLVD., CHICAGO, ILL.

CATALOGUE AND PRICE LIST UPON REQUEST



## Class Piano, New Profession for Music Teachers, Taught at Bush Conservatory

Of the numerous departments of Bush Conservatory, Chicago, none is attracting more attention than the class piano division of the curriculum. Under the direction of Helen Curtis, its growth has been phenomenal and its increasing popularity such as to indicate that this newest branch of musical pedagogics will soon rival the other departments in general appeal.

The introduction of class piano instruction into the public schools of many cities is one of the greatest steps forward in general musical education that this country has seen in recent years and it is bringing hundreds of thousands of school children into touch with piano instruction, on the same basis as the three R's. The Curtis System, originated by Helen Curtis is one of the methods generally used, and as such has been much in demand by the forward-looking teachers in the courses at Bush Conservatory.

The growing popularity of the department is shown in the increased enrollment, which this season is larger than ever before. In the regular normal classes there are five times as many teachers and students taking the full course as last year and the classes are so large that Miss Curtis has several assistants. Every afternoon of the week, there are special classes for school teachers.

Meanwhile, former graduates of this new profession as taught in Bush Conservatory are to be found, according to Miss Curtis, in every state in the union, Arizona being the last state to complete the list. Some of these are teachers in the public schools, some in the larger and some in the smaller conservatories of the country, and most sig-

nificant of all, there are some on the faculties of normal schools which prepare their students for teaching school. It is expected that class piano instruction will soon—probably in the next decade—become as general as the singing classes of the public schools. The opening of a new field for teachers of piano, which has such big possibilities, has aroused the interest of many musicians, and the large increase in the Bush Conservatory classes shows it has become a leader in the new movement.

The spread of good elementary piano teaching, which is sound musically, pianistically and pedagogically, has been welcomed by educators everywhere as one of the most hopeful signs of a genuine musical culture in America. Kenneth M. Bradley, President of the National Association of Schools of Music, says, "It is easy to see what a big stimulus this is for a genuinely musical America, with a thousand pupils studying where a hundred studied before and ten thousand youngsters getting acquainted with the fascinations of musical performance and receiving a musical impulse that will last throughout their lives. That is a genuine democratization of music that will make our entire nation musical."

Helen Curtis, in her work as director of the class piano department at Bush and the author of the Curtis System, which has secured highly-praised results with its training of children, has become a leader in this new movement and the Bush Conservatory has added another reason for its position in the fore-front of American musical education, in placing Miss Curtis in charge of its class piano department.

A. K. C.

### Lillian Hunsicker Soloist with Allentown Symphony

Lillian Hunsicker, soprano, was soloist recently with the Allentown Symphony Orchestra at its opening concert of the season. That Mrs. Hunsicker was well received may be judged from the following excerpt culled from the Allentown Morning Call:

"Much of the pretentiousness of the initial program was provided by Lillian Hunsicker, who essayed and succeeded beautifully in the interpretation of one of Bach's most difficult roles for a soprano voice, the cantata, *Jauchzet Gott in Allen Landen*, the orchestration for which was procured from the personal library of Elisabeth Rethberg, the only other soprano in America to do it with the orchestral accompaniment. Even against the heaviness of the stage draperies, the soprano achieved a certain brilliance in the florid coloratura passages of the arias. The recitative was beautiful, too, and the conclusion was inspiring effective, the soprano and orchestra both giving due solemnity and grandeur to the final *Hallelujah*. Mrs. Hunsicker was warmly applauded not only at the close of the cantata, but between each portion of it."

### Five Arts Club Gives Musicales

The second of the series of musicales under the patronage of the Five Arts Club was held at the Waldorf-Astoria Hotel in New York on December 3. The distinguished guest of honor was Pavel Ludikar, of the Metropolitan Opera Company. Other guests of honor included Mrs. Harry Harvey Thomas and Mrs. Edgar Cecil Melledge, both prominent figures in club life. Mrs. Stefanie Gloeckner, president of the Five Arts Club, presided, and Florence Otis served as chairman of the program of the day.

An interesting program was offered to a large and representative audience. John Myrland, tenor from the *Gaite Lyrique*, Bouffes de Paris, sang three delightful solos,

which included the always popular, *Ay, Ay, Ay*. Mme. Myrland, prima donna of the *Opera Comique de Paris*, also offered three beautiful songs. She sang in a manner that reflected ample reason for her popularity in her native France. The Myrlands then sang, in costume, two duets called *La Mascotte* and *Veronique*. These two artists, recently arrived from Paris, are really deserving of a place in the spot light of American favor. Leon Ziporlin, contrabass virtuoso, completed the day's musical program with three solo selections.

The Five Arts Club, formed for the purpose of aiding talented artists to win recognition before the public, is enjoying a deservedly good year. Under the able and untiring leadership of its president, Mrs. Stefanie Gloeckner, the club's work is becoming known to many people who are only too willing to co-operate with Mrs. Gloeckner in giving real talent a chance to be heard and recognized by the music loving public. The membership dues to the club are very small and include many social and musical functions that are worth many times the membership fee. Mrs. Gloeckner is striving to build her membership to 1,000 members by the end of the current season. She invites prospective members to co-operate with her in this worthy work.

The next musicale is to be held at the Waldorf-Astoria Hotel on January 7, 1929. Mrs. Gloeckner invites all to attend.

### Musicians at Park Central

Edward C. Ballentine, professor of music at Harvard University, was a dinner guest of Rozsi Varady, Hungarian cellist, on November 26 in her new studio at the Park Central, New York. Miss Varady played at Engineering Auditorium on December 17.

Titta Ruffo has arrived at the Park Central and will make his home there during the coming season. Another prominent guest is Gertrude Kappel, who has been singing in concert for the first time in America before beginning her

Metropolitan engagement the middle of this month. Frank Van der Stucken spent a few days at the Park Central.

Reservations were made at this hostelry for Biba Grandini, Italian soprano, who arrived from Milan on November 29.

### Damrosch Heads Committee to Welcome Prague Chorus

The Prague Teachers' Chorus, which is to make its first tour of the United States early in 1929, will be received on its arrival by a committee of distinguished men and women headed by Walter Damrosch. Mr. Damrosch has put the stamp of his approval upon the visit to the United States of this celebrated chorus, saying that it is a musical event of importance, as well as a charming gesture of friendship from one of Europe's youngest republics to its older American sister. Mr. Damrosch says, too, that he heard the Prague Teachers' Chorus two years ago and was amazed and delighted at its remarkable singing. Other members of the committee are: Hon. Gifford Pinchot, Robert E. Speer, John H. Finley, Ossip Gabrilowitsch, Dr. Ferdinand Verkerka, Clarence H. Mackay, Hamilton Fish, Mr. and Mrs. Otto H. Kahn, Gen. Tasker H. Bliss, C. C. Birchard, Mabel T. Boardman, Prof. Hollis E. Dann, Dr. Archibald T. Davison, Prof. Peter W. Dykema, Carl Engel, Zdenek Fierlinger, Dr. George G. Garton, Adella P. Hughes, Ernest Hutcheson, Mrs. Edgar Stillman Kelley, Serge Koussevitsky, Edith Rockefeller McCormick, Earl V. Moore, Prof. Lewis F. Mott, Harry F. Payer, Frederick A. Stock, Dr. Herbert J. Tilly, Lawrence Townsend, Herbert Witherspoon, Rudolph Wurlitzer, Prof. F. Melius Christensen, Charles R. Crane, Cyrus Curtis, Dr. Clarence Dickinson, Dr. H. A. Fricker, Mme. Esperanza Garrigue, Mrs. Christian R. Holmes, George F. Lindsay, Dr. Ernest McMillan, Prof. William McPhail, Alice Garrigue Mott, Mr. and Mrs. Frank A. Seiberling, Albert Stoessel, Mrs. Lawrence Townsend, Mrs. H. E. Talbot, Dr. John Finley Williamson, Dr. J. Fred Wolfe, and E. L. Carpenter.

### Fontainebleau School Issues New Catalogue

The Fontainebleau School of Music has issued a very attractive catalogue for the season 1928-29, the ninth season of this conservatory in France. The regular session of the school will be of three months' duration, beginning June 25 and ending September 25, but a special two months' session is available to professionals and teachers only.

The American Conservatory, founded under the auspices of Le Ministère des Beaux-Arts and sustained by the Municipality of Fontainebleau, is for American students only and is conducted especially to meet their needs and to further their artistic development. Students not only have the advantage of contact with celebrated musicians, but also they pursue their studies under unusual conditions in the beautiful and historic Palace of Fontainebleau. The teaching is in the hands of the most eminent professors of music in Paris, many of them from the *Conservatoire National de Paris*. Courses are given in composition, counterpoint, fugue, harmony, organ, piano, violin, cello, harp, singing, opera, operacomique, vocal coaching, phonetics, instrumental ensemble, string quartet, history of music according to the methods of the *Conservatoire National de Paris*.

### Katz Has "Significant Talents"

Following one of Theodore Katz' recital appearances in Chicago, Ill., Glenn Dillard Gunn wrote in part as follows in the *Herald and Examiner*: "Katz has significant talents and attainments. The latter comprehend the technical requirements of his instrument to a degree that justifies the title of virtuoso. The former include the gifts of taste and refinement, the sense of interpretative restraint and economy of effect, the feeling for the delay climax." Eugene Stinson said in the *Chicago Daily Journal*, Mr. Katz is one of the most enjoyable violinists Chicago hears.

**L. LESLIE LOTH**  
PIANIST-COMPOSER  
Teacher of Piano and Composition  
Interviews by Appointment  
Studio: CHICKERING HALL  
29 West 57th St., N. Y. Phone Plaza 2690

**DORA ROSE**  
SOPRANO  
Concert Mgt. Harry and Arthur Culbertson of New York  
83 W. 42nd St., New York 4822 Dorchester Ave., Chicago

**CONSTANTINE ACADEMY OF MUSIC**  
Faculty of 21 Prominent Teachers  
VIOLIN—VOICE—PIANO—CORNET, ETC.  
175 Montgomery St., Jersey City, N. J. Tel. Bergen 9617

**ISSAY LUKASHEVSKY**  
VIOLIN INSTRUCTION  
Address: 598 West 191st St., N. Y.  
Tel: Wadsworth 5175

**FRANCES SEBEL**  
SOPRANO  
Exclusive Mgt., Huron, Inc., 55 West 42nd St., New York

**MRS. HARVEY D. INGALSBIE**  
TEACHER OF TEACHERS  
Pedagogical Classes and Private Pupils  
Studio—57 Hamilton Place, New York City  
APPLICATION BY MAIL PREFERRED

**CARL FRIBERG**  
BARITONE  
Interpreter of Songs  
122 W. 84th St., New York. Tel.: Endicott 6658  
Victor Record Singer

**Corleen Wells**  
CONCERT OPERA ORATORIO  
SOPRANO  
Solist—Fifth Avenue Brick Church 1873  
4412 Douglaston Blvd., Douglaston, Long Island

VOICES ARTISTICALLY PLACED AND DEVELOPED  
Coaching in French and Italian Diction  
Piano Instruction  
VACCARO OPERA COMPANY  
74 Lawton Avenue Grantwood, New Jersey

**HEIZER MUSIC SCHOOL**  
Direction of Mr. and Mrs. Frederick Heizer  
SIOUX CITY, IOWA 1215 Douglas Street



**Studio Guild, Inc.**  
Grace Pickett, President  
A clearing house for artists  
Auditions held daily in Steinway Hall, Room 618  
Steinway Hall, New York  
113 West 57th Street  
Telephone: Circle 9952

**G. RESCHIGLIAN**  
OPERA AND CONCERT TENOR  
Solist—St. Vincent Ferrer, N. Y. C.  
Vocal Studio—202 W. 79 St., N. Y. C. Tel. Edgicott 8427

**Mme. Gardner Bartlett**  
VOICE PRINCIPLE  
Prof. of Nordica's Singing Classes  
Studio: Lea Block Sandusky, Ohio

**E. ARNE HOVDSEVEN**  
CONCERT ORGANIST  
1017 Steinway Hall, New York  
Organ Recitalist—Mercersburg Academy, Mercersburg, Penn.

**SIDNEY DORLON LOWE**  
PIANO ACCOMPANIST COACH  
Steinway Hall New York STUDIOS 345 Clinton Ave., Brooklyn

**BIDEAU NORMELLI**  
CONCERT SOPRANO  
1515 Hinman Avenue, Evanston, Ill.  
Phones: University 7278 and Greenleaf 3523

**M. ZIOLKOWSKI**  
Polish Pianist-Composer  
509 So. Wabash Ave., Chicago, Ill. Tel. 4995 Kildare

**ROUSE**  
Accompanist and Instructor. Piano and Harmony combined.  
9103 Langley Ave., Chicago, Ill. Tel.: 2828 Radcliffe

**JACOB WEINBERG**  
Concert Pianist-Composer-Organist  
STUDIOS: 20 West 109th St., New York  
Tel.: Clarkson 8343

(AUBER METHOD)  
**MR. & MRS. JASCHA FASTOFSKY**  
VIOLIN-PIANO-THEORY  
Bank of Manhattan Bldg., 884, Rockway Beach  
Tel. Belle Harbor 4224  
353 Amherst Ave., Jamaica, N. Y.—Tel. Republic 5150

**SPIELMAN**  
CELLIST  
302 West 51st St., N. Y. Tel. 2796 Trafalgar



To progress quickly,  
USE A  
**"TEK"**  
For sale and to rent at the  
**VIRGIL CONSERVATORY**  
137-9 W. 72nd Street  
New York City  
Catalogs



**ZERFFI** Teacher of Singing  
STUDIO:  
Voice Production without Interference  
Free Voice Trial by Appointment  
326A West 77th St., N.Y.  
Telephone Trafalgar 4385

**ARTHUR BAECHT**  
DISTINGUISHED AMERICAN VIOLINIST  
Serious Talented Pupils Accepted  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, Studio 45, N. Y. C. Tel. Penn 2634

**HARRIET FOSTER** VOICE BUILDER  
and COACH  
Studio:  
CONTRALTO 251 W. 71st St., New York  
Phone: 6756 Trafalgar

**N. De RUBERTIS, Conductor**  
KANSAS CITY ORCHESTRA AND CIVIC OPERA CO.  
Director of Kansas City Orchestral Training School  
1017 WASHINGTON STREET KANSAS CITY, MO.

LOUISE CLAIRO  
**MAC PHERSON — ROSS**  
TWO-PIANO RECITALISTS Baldwin Pianos Exclusively  
Address: Secretary, Apt. 1-A, 186 Riverside Drive, New York

**JOHN A. HOFFMANN, Tenor**  
Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC

**PENZO VIOLA** Piano  
HARMONY  
Composition  
1851 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

**CHARLES SANFORD SKILTON**  
COMPOSER and ORGANIST  
University of Kansas Lawrence, Kansas

**ANNIE LOUISE DAVID**  
AMERICAN HARPIST  
Studio: Fairmont Hotel, San Francisco, Cal. Telephone Douglas 8800  
Auditions and Interviews by Appointment  
Available for Concerts. Management ALICE SECKELS, Fairmont Hotel

**ROSE**  
AMERICAN SOPRANO  
Management: R. E. JOHNSTON  
1451 Broadway New York

MANAGEMENT  
METROPOLITAN  
MUSICAL  
BUREAU  
33 W. 42nd ST.  
N.Y. CITY  
**SIGRID ONEGIN** WORLD  
FAMOUS  
CONTRALTO

**DONALD THAYER**  
AMERICAN  
BARIOTONE  
Gifted American Baritone. Scores. A singer possessed of a charming, velvety and artistically controlled voice who immediately sang his way into the hearts and esteem of his auditors.—N. Y. American, Feb. 4th, 1928.  
Management: R. E. Johnston  
1451 Broadway New York City

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist  
Direction D. F. McSweeney  
565 Fifth Avenue New York  
Steinway Piano Used

CLEMENTINE DE VERE  
**SAPIO** Prima Donna  
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.  
VOICE DEVELOPMENT. STYLE. REPERTOIRE  
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

**MME. VALERI** Vocal Teacher  
Hotel Ansonia  
74th St. and Broadway  
Suite 12-144  
Tel. Susquehanna 3320

### Jacobi's Indian Dances

As already recorded in the columns of the MUSICAL COURIER, the Indian Dances of Jacobi were recently played in Boston. The Boston Symphony Program Book had the following note about them prepared by the composer himself:

"This work is not intended to be, in any sense, a reconstruction of Indian music. It is, rather, a series of impressions of the great ritualistic dances which take place still today among the Pueblos and Navajos of New Mexico and Arizona—spectacles magnificent and profoundly moving.

"Indian music, in the opinion of the composer, has been greatly underestimated. It is, he believes, a music of signal individuality, and it expresses admirably the soul, distant yet eternally alluring, of a great race. Its rhythms are ordered, yet infinitely free. The insistent drumbeats, which are the web and woof of the musical substance, are both lulling and exciting. The sudden changes of rhythm are startling and extraordinarily telling; the irregularity of its phrase-structure gives it a suppleness which our music frequently lacks; and the direct and wholly natural way with which it combines simultaneously two or more divergent rhythms lends to it a strength and a pulsating vitality which are amazing. Its melodies are expressive of a number of clearly defined moods—moods which correspond with the psychology of the race: a grim and desperate fervor, a tender melancholy, a virile and full-throated jubilation, and a wild, barbaric fury. (The war-dances, incidentally, are usually of a very 'open' and major character, jubilant rather than wild. It is in the festive-dances, the dances of thanksgiving, that the Indians appear most barbaric.) The structure of their music is clear and well-balanced; they have an instinctive knowledge of the elements of unit, contrast and climax.

"All Indian dances partake, to a greater or lesser degree, of a religious character. The Buffalo Dance, danced by the young men, was no doubt originally a prayer for a successful chase. Naked to the waist, their long black hair falling wildly over their blackened faces, buffalo-horns on their heads, they imitate the slow, ungainly motions of the grazing buffalo. It must be said, though, that with the Indians every gesture is a conventionalization; Indian art is not realistic, but symbolic. The Butterfly Dance is danced by the maidens when they have reached maturity. The War Dance, it would seem, is a premature enactment of the future triumph, an instilling of confidence and courage into the hearts of those about to engage in battle. The Rain Dance is the invocation of that, in those arid countries, most-desired of natural blessings. The Indians still believe in the potency of their prayer; and it is amazing how many of their rain dances, starting on a scorched and cloudless day (and lasting, as do most of the Indian dances, all day), overtaken by storms and rain, end in a drenching and beneficent downpour. The Corn Dance is a dance of thanksgiving and rejoicing.

"Indian Dances" was written during 1927-28. It is based on themes, or fragments of themes, heard by the composer during sojourns among the Indians in New Mexico. The treatment is completely free, for the composer has felt that the least photographic method would bring him closest to the essence, the spirit, he was seeking. A sparing use has been made of Indian instruments of percussion—drums and rattles.

"My first visit to New Mexico was for the purpose of looking into the music not of the Indians, but of the Mexican sect called the Penitentes. My first encounter with the Indians and their music was a chance, but I was at once tremendously moved and impressed by the beauty and interest of their singing and their dancing. I have since returned to New Mexico many times and have spent much time with the Indians, in particular with those of the Pueblos of the Rio Grande Valley. I have not lived among them, but I have spent much time with them, in their houses, quietly taking down their melodies as they gave them to me; and during this process they have usually shown themselves wonderfully kind, patient and interested. I have also seen many of their dances and, I must add, with an ever-increasing appreciation of their beauty, their interest, and—apparent even to the outsider—their great spiritual value.

"I agree heartily with a statement which I believe I have read in your writings a number of times, that there is no necessity for basing an American music on the music of the Indians or even the Negroes. I have written my string-quartet based on Indian themes, and my Indian Dances, not because of any theories, but because of a sort of inner compulsion. My interest in Indian music is by no means over; in fact, I am planning to write a book on the subject. But I do not know if I shall ever again use Indian themes or be inspired by them in my own compositions."

H. T. Parker in the Boston Evening Transcript says: "There is reason to believe that he has transfused into symphonic music of the concert-hall both the tonal characteristics and the embodied moods of the aboriginal music that he heard in the Southwest. Here are abrupt rhythms, irregular phrases, changeful structure; harsh, plain-coated harmonies, monotony, rather than variety, of instrumental color; singleness of feeling, direct, terse, unshaded—for the most part qualities not exactly those with which preceding composers have impregnated their Indian pieces. There is no questioning Mr. Jacobi's veracity. He heard Indian music at first hand, studiously, receptively. Then, through himself filtered it into the matter, manner and inner content of his present pages. The Indian background seeped into him. He agreed to the Indian absence of rhetoric, the Indian fixity of mood. He would not overdo, beyond Indian proportion, the chosen musical means."

### More Anent Crooks in Europe

Richard Crooks gave another recital in Berlin on November 17. The tenor's last engagement on his present European tour was in Hamburg, Germany, where he sang on December 5 before sailing shortly afterwards for New York.

Recently Crooks sang his second performance of the Mahler Das Lied von der Erde, which he will sing with the New York Philharmonic-Symphony Orchestra, under Mengelberg, at Carnegie Hall on January 3 and 4. On November 6 Crooks sang in Frankfurt, Germany, and on November 8, in Hagen, Germany. In the little time he has had between concert engagements, Crooks has been making records for the German Record Company that corresponds to the Victor Talking Machine Company in this country.

**YEATMAN GRIFFITH Voice**  
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
s, 52 West 70th St., New York City - Tel. Endicott 8144

**ROXAS** Vocal coach to Martinelli  
and Teacher of Della Samoiloff  
of Chicago Civic Opera  
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

**Walter Henry Hall** Professor of Choral Music,  
Columbia University  
Address 39 Claremont Ave.

**William S. BRADY**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York Tel. Schuyler 3590

**MARIE SUNDELIUS** Soprano  
With the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall 113 West 57th Street New York

**MRS. FRANCIS T. McCOY**  
VOICE AND ENGLISH DICTION  
Attractive Country Club, garden, and home privileges for a limited student group.  
Chaperonage if desired.  
Residence Studio: 65—29TH STREET, JACKSON HEIGHTS, NEW YORK CITY

**Edwin Franko Goldman**  
CONDUCTOR THE GOLDMAN BAND  
"A Symphony Orchestra in Brass"  
Personal address: 202 Riverside Drive, New York

**JOHN HEATH**  
PIANIST  
Studio, 45ter rue des Acacias, PARIS, May until January  
Villa Martine, Beaulieu sur Mer, France, January until May

**ANITA FONTAINE**  
ACCOMPANIST—COACH  
817 Steinway Hall, New York Tel. Sedgwick 5372

**ELIZABETH QUAILE** Teacher  
of Piano  
Classes in Pedagogy and Interpretation  
22 East 89th Street : : : New York

**ADAM KURYLO**  
VIOLINIST AND TEACHER  
Metropolitan Opera House Bldg., 1425 B'way, N. Y. Phone: Penn. 2634

**RUBSTEIN** PIANIST—COACH  
320 West 89th St., New York City. Tel. Schuyler 4982

**J. C. VAN HULSTEYN**  
VIOLINIST  
Representative of the Ecole Normale de Musique, Paris  
Examination and preparation. Authorized by Mr. Thibaud to  
recommend selected students for his master class  
Address: Care of Peabody Conservatory, Baltimore, Md.

**HEMPEL**  
Management: R. E. JOHNSTON  
1451 Broadway, New York  
Steinway Piano

**MARGARET SHOTWELL**  
PIANIST  
Exclusive Management  
R. E. JOHNSTON  
1451 Broadway New York City

**ISABEL MOLTER**  
DRAMATIC SOPRANO  
RECITAL MANAGEMENT ARTHUR JUDSON  
Steinway Hall, New York City

**WURLITZER** 200 Years  
In Music  
The Piano with  
an added touch  
of refinement  
120 W. 42nd Street  
New York  
and all principal cities



## Artists Everywhere

**Merle Alcock**, contralto, was of the cast chosen for the American premiere of Respighi's opera *The Sunken Bell* when it was produced a short time ago at the Metropolitan Opera House in New York with the composer in attendance. This artist scored a success on that occasion and also did some splendid singing recently when she appeared in a performance of Brahms' Requiem at Carnegie Hall with the Philharmonic-Symphony Society under Mengelberg.

**Mme. Bell-Ranske** has issued a leaflet containing *The Aims and Rules of the Art Forum*, calling attention to this organization; promoting interest through cooperative membership, use of the Art Forum assembly rooms and intimate concert hall, these advantages are for all charter members. The Sunday afternoon gatherings and musicales under her direction continue very interesting, enlisting the attention and cooperation of many musical and literary people.

**Iris Brussels**, pianist, played Rubinstein's D minor piano concerto with the Paterson Symphony Orchestra on December 4. "The entire concerto bristles with difficulties," wrote the reviewer for the Paterson Morning Call, "but Miss Brussels' technic measured up with a perfection which won her such applause from her audience that she was recalled three times to the platform and could only appease her hearers by giving an encore number."

**Renee Chemet**, while of French birth and training, declares she is not of the French school of violinists. In a recent interview she is quoted as follows: "I can't say that I am of any particular school, but if you must classify me, say that I am of the Kreislerian school—first in training, second in temperament. Kreisler studied at the Paris Conservatoire under Massard and I studied also with this master, so we both have the same method—and more, I have Hungarian blood which accounts for my spontaneity and freedom from academic playing."

**Edward Frankel**, violinist, pupil of Jascha Fastofsky, appeared as soloist at Loew's Hillside Theatre during the entire week of December 17. Another Fastofsky pupil, David Mondshein, will make his debut at the Beth Israel Community Center early in 1929.

**Carl Friedberg** left New York on December 1 for California, where he is booked for engagements in several cities including San Francisco, Santa Barbara and Los Angeles, the first-named place being scheduled for the opening concert with the San Francisco Symphony Orchestra, December 14 and 15. En route West, Mr. Friedberg stopped at Joplin, Mo., for a recital on December 4, offering one of his characteristic programs which lists pieces by Rameau, Mendelssohn, Beethoven, Schubert, Brahms and Chopin. The success of this artist at his recent Boston recital prognosticates a similar triumph awaiting him for his Carnegie Hall recital in New York on January 11.

**Juliette Gaultier** was scheduled to sing carols and ballads, dating from the first white man's Christmas in North America, at St. Mark's in-the-Bouwerie, New York, on the afternoon of December 16. The English versions for some of the carols were prepared by John Murray Gibbon, noted Canadian poet and novelist.

**Ethyl Hayden**, soprano, is making four appearances in New York this season as soloist with the Society of the Friends of Music.

**Arthur Kraft**, tenor, while in Chicago to sing *The Messiah* for the Apollo Club has also been called upon to sing at the MacDowell Benefit at the Oak Park Country Club on December 18.

**The Leffson Conservatory of Music** at Philadelphia, Pa., announces that Albert Legnini, pupil of the school, has

been awarded first prize in a recent Junior High School competition of Delaware County.

**Barbara Lull**, violinist, who is now in the South, appeared recently with the El Paso Symphony Orchestra. She is booked for a tour through the Middle West and North West in February, her most outstanding appearance being as soloist with the Portland Symphony, under the baton of Willem van Hoogstraten. Following her American tour, Miss Lull will appear in a series of concerts in France, Belgium and Holland.

**Margaret Matzenauer**, Metropolitan Opera and concert favorite, is unique in that she is capable of singing both soprano and contralto roles. She can do Fidelio, the three Brunnhildes, Selika, Donna Elvira, Kundry, Isolde, Orfeo, Carmen, Amneris, Delilah and Fides. These are but a few of the roles she sings, in addition to which she presents a wide variety of recital programs.

**Mary Miller Mount** assisted at the piano for Paul Leyssac when he gave a number of readings recently at the thirty-fifth annual luncheon of the Matinee Musical Club of Philadelphia, at the Bellevue-Stratford Hotel. Mrs. Mount also served as accompanist at the recent recital by the Lester Concert Ensemble at Beaver College, Jenkintown, Pa.

**Moiseiwitsch**, who opens his American tour on January 11 at Vancouver, comes this year from the Orient. In a recent letter to his manager, Richard Copley, he says that he has given five recitals in Shanghai, six in the Malay States, Indo-China and Hong-Kong, and forty-seven in Australia. He could have played many more if time had permitted, but he had to give up his tour in India owing to pressing engagements elsewhere.

**N. Lindsay Norden**, organist and choirmaster, directed the musical service at the First Presbyterian Church, Germantown, Pa., at which George B. Nevin's cantata, *The Crown of Life*, and other organ compositions of Dr. Nevin, and his son, Gordon B. Nevin, were presented.

**Fred Patton**, baritone of the Metropolitan Opera Company, sang with the Westfield, N. J., Glee Club on December 11. This makes three consecutive engagements for the artist, in that he appeared in Portland, Me., on December 12 and also sang in Plainfield, N. J., on December 13. Other appearances for Patton this month include Forest Hills, L. I. (on the seventh) and New York (on the twenty-sixth) at which time he will sing *The Messiah* with the New York Oratorio Society.

**Ruth Redefor** appeared in joint recital with Carlos Salzedo in Paducah, Ky., on December 16, under the auspices of the Woman's Club. Miss Redefor will be remembered as the young pianist from Chicago who recently appeared in recital in New York, Boston and Philadelphia.

**Henry F. Seibert**, organist at the Holy Trinity Lutheran Church, also official organist of the Town Hall, New York, played a program of Christmas music at Town Hall, December 14. On December 7 he gave a matinee recital at the Institute for the Blind; December 8, at Town Hall, and on December 9 a residence recital.

**Nevada Van der Veer**, for the sixth time within the last five years, has been engaged by the Boston Handel and Haydn Society for the Bach Passion, on Good Friday, March 29; celebrated for her delineation of the contralto part in this work, which she has sung with the Cincinnati Biennial Festival, etc., the choice of Van der Veer appears to be a particularly happy one.

**Jeannette Vreeland**, soprano, recently gave a recital at The Barbizon in New York which was well received by both public and press. Another recent appearance for Miss Vreeland was on November 18 when she was soloist with the Boston Symphony Orchestra in that city. She has been signed for another engagement in Boston, on Good Friday, March 29, as soloist with the Handel and Haydn Society in a performance of the Bach Passion.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### Rosa Ponselle

1. The parents of Rosa Ponselle are living.
2. Rosa Ponselle and Carmela Ponselle are sisters.
3. Rosa Ponselle has one sister and one brother.
4. Rosa Ponselle did not study abroad.

### Pronouncing Gigli's Name

M. B.—Gigli is pronounced *Shee-lye*. The "sh" is pronounced soft. The final "ye" like the personal pronoun second person singular. The accent falls on the first syllable.

### When They Were Born

A. E.—Grove's Dictionary is probably the best reference book for finding out the information you want. Some of the reference books differ as to dates of births, but Grove's is generally reliable.

## OPPORTUNITIES

**FOR SALE**—Tindale music-cabinet, price \$50.00. Large size, good condition. Address: Miss Marion Relkin, 843 Walton Avenue, Bronx, N. Y.

**MARCH 27th OPEN AT CARNEGIE HALL.** Does any artist desire to rent Carnegie Hall for Wednesday evening, March 27th? The date has become vacant owing to a cancellation. Address: "G.L.L." care of *MUSICAL COURIER*, 113 West 57th Street, New York.

**FOR SALE**—Accredited Music School—only one in state. Good opening for man and wife. Piano and Violin or Voice. Furnished or unfurnished. Cash payment and terms. Address *The McBride School of Music, Inc.*, 413 South Grand Avenue, Casper, Wyoming.

**METROPOLITAN OPERA HOUSE STUDIOS**—Beautiful two room roof garden pent house studio, sleeping porch and built in kitchen combined, for lease. Also a small studio, part time, can be arranged for by the hour, day or month. For particulars and rates inquire of Manager, Mr. Black, 1425 Broadway, New York, Pennsylvania 2634.

## The Vanderbilt Studios

of New York

Mabel Duble-Scheele, Proprietor  
13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath \$70 up, also rooms without bath \$40 up. Piano studios rented by the hour.

Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN  
At 13 East 38th Street

Excellent food at moderate prices  
Under Expert Japanese Management

### MME. JEANNETTE CAZEAUX

LYRIC SOPRANO

Specialist in teaching singers the difficult art of French songs and their perfect vocal rendition.  
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

### JAMES HAUPT

TENOR

Mgt.: Judson Radio Program Corp.  
113 West 57th Street New York

## ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.

Rates Moderate  
ACCOMMODATES 880  
29 West 39th St., N. Y. C. Pennsylvania 9220

## SIGURD NILSEN

BASSO

Mgt.: Arthur Judson, Steinway Hall, New York

### MME. CAROL HOLYOKE

SOPRANO—TEACHER OF SINGING

STUDIOS: 606 STEINWAY HALL, N. Y.—BY APPOINTMENT  
165-68th Street, Brooklyn, N. Y. Tel. Shore Road 9289

## LOUISE BAVÈ

LYRIC COLORATURA

820 Riverside Drive, N. Y.  
Tel. 0420 Billings & Wadsworth 5506

## HERBERT MUSTARDE

Recertoire  
Style—Diction

Metropolitan Opera House Studios

Voice Specialist

Teacher of Singing

1425 Broadway, N. Y.  
Tel. PENN 2634

## JOHN WARREN ERB

171 West 71st Street

New York City

Phone Trafalgar 3110

## THE RIGHT WAY TO SING

HAVE YOU FOUND IT?

A copy of "The Voice, and Its Successful Use" will be mailed on request free.  
Address STUDIO 58, METROPOLITAN OPERA HOUSE 1425 BROADWAY, NEW YORK

### ETHEL R. DAY

TEACHER OF SINGING

Pupils prepared for Concert Work  
Studios: 188 West 74th Street, New York City.

### FRANK S. BUTLER

TEACHER OF PIANO

Aural Theory — Harmony — Sight Singing  
Tel. Trafalgar 1069

## EMINENT VIOLINIST AND THEORETICAL PEDAGOGUE

(Pupil of Wilhelmj and Glazounov)

Technique—Interpretation—Harmony—

Counterpoint—Fugue—Composition—

Orchestration—etc.

For information apply: Room 622, Steinway Hall, 113 West 57th St., N. Y. C.

Tel.: Circle 0116

## ARNOLD POWELL

### CATHERINE DE VOGEL

Recitalist of Folk Songs in costumes from Holland, France, England and Germany  
Address: 1314 Riverside Drive, New York City

## THE BOWIE STUDIO

THE ART OF SINGING

Complete Preparation for Concert, Opera and Church  
207 West 79th St., New York City Tel.: Trafalgar 9389

## RENE VAN RHYN

VOCAL TEACHER

Address: Care of Musical Courier  
113 West 57th Street New York

### ROLAND CREAN

VIOLINIST—INSTRUCTOR—CONDUCTOR

(Indorsed by Noted Musicians)

MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC

ENSEMBLES — PIANO — HARMONY

Studio: 887 Manhattan Avenue, Brooklyn, New York

Telephone: Greenpoint 6328

## MARIO CORTI

VIOLINIST

PROFESSOR at Royal Conservatory of

Santa Cecilia in Rome. Now teaching

SPECIAL COURSE

at The David Mannes Music School.

Concert Management Arthur Judson

## WEBBER-DOUGLAS SCHOOL OF SINGING

LONDON, ENGLAND

President: MADAME JEAN DE RESZKE

Directors:

AMHERST WEBBER. (Late Solo repertoire at Covent

Garden and Metropolitan Opera Houses. For 20 years

coach to the De Reszkes.)

W. JOHNSTONE-DOUGLAS. (For 20 years associ-

ated with Jean and Edouard De Reszke as pupil and

later assistant teacher.)

Entire Vocal Staff Are Pupils of

Jean de Reszke

All subjects in preparation for

OPERA, ORATORIO, RECITAL, TEACHING

Practical experience in all branches

Write to Secretary, 26 Clareville Street

London, S. W. 7

Atlantic City's  
Newest Boardwalk Hotel

500 ROOMS  
with Sea Water Baths

French Cuisine  
Concert Music  
Swimming Pool  
Turkish and Cabinet Baths

Apartment and Hotel Rooms  
by the Day, Month or Year  
Description Pamphlet upon Request  
P. L. ANDREWS  
MANAGER

**PRESIDENT HOTEL**  
AND APARTMENTS  
On the Boardwalk at Albany Avenue

*The Name Value Group*

"AMERICA'S FINEST PIANO"  
**A. B. CHASE**  
ESTABLISHED 1875

"THE SWEET TONED"  
**EMERSON**  
ESTABLISHED 1849

"SECOND OLDEST PIANO IN AMERICA"  
**LINDEMAN & SONS**  
ESTABLISHED 1850

*A Distinctive Line  
for  
Exclusive Representation*

A. B. CHASE - EMERSON CORP.  
30 WEST 42ND STREET  
NEW YORK, N. Y.

FACTORIES AT NORWALK, OHIO

**STIEFF  
PIANOS**

*America's Finest Instruments  
Since 1842*

**CHAS. M. STIEFF, INC.**  
STIEFF HALL  
BALTIMORE, MD.

## Get More for Your Used Pianos



**Mc. Mackin  
Piano Service**  
1719-21 MONDAPIN AVE.  
DES MOINES, IOWA.

General key repairing. Extra heavy beveled Dupont ivory composition tops will increase sale of used pianos. Ivory key-boards sanded, polished, reglued. Write for our complete price-list. Satisfaction guaranteed. Prompt service.

**PIANO KEYS  
RECOVERED**

## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

**Ivory Cutters Since 1834**

*Manufacturers of*  
Grand Keys, Actions and Hammers, Up-  
right Keys, Actions and Hammers,  
Pipe Organ Keys  
Piano Forte Ivory for the Trade

## THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

**Manufacturer of Piano Plates**

## Mawalac Has Made the Re-finishing Claim a Thing of the Past

Before Mawalac came into wide use by piano manufacturers, claims on the part of piano dealers for re-finishing were frequent. The fault lay mainly with the nature of the older finishing materials, and their inability to withstand sudden changes in temperature. Mawalac is not only the most beautiful of all piano finishes, but, because it is permanent, its use has reduced the "re-finishing" problem to the vanishing point.

## Mawalac

The Permanent Lacquer Finish  
for Pianos and Fine Furniture

**Maas & Waldstein Company**

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse  
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse  
1212 Venice Blvd.

## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Ren. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

### BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinwarth Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trappevers and Hammer Mouldings. Dolgeville, N. Y.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

MEL-O-DEE HAND PLAYED MUSIC ROLLS—Recordings by Broadway's acclaimed pianists... popular word rolls... two verses, three choruses... expression line... singing notes... printed words... lintless paper... unbreakable metal flanges... Japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices. Melodee Music Co., Inc., Meriden, Conn.

### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatic. Julius Schmid, Inc., 423 West 55th Street, New York

### SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolt Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Some Interesting Sidelights on the Character and Accomplishments of Howard E. Wurlitzer, a Remarkable Man Whose Career Was Unique in the Music Business*

The passing of Howard E. Wurlitzer, October 30, 1928, lost to music one of the most brilliant intellects that this country has known in its musical history. Music, outside the voice, requires musical instruments for conveying it to the ears of the auditor. Therefore, it can be said that there was lost to music one of the men who has done much to make America musical.

Howard E. Wurlitzer was a man of great mental strength. His force was felt throughout the organization that has been built up the past quarter of a century by himself and his brothers, Rudolph H. and Farney R.

Howard E. Wurlitzer's mentality was not confined to music alone, but covered the sciences, the arts and all that encompasses what is being done in an intellectual way. When one studies the wonderful expansion of the Wurlitzer organization, its factories and stores, there is given a picture of what has been accomplished. Mr. Wurlitzer for several years before his passing suffered great physical disability. He did not retire from business until June, 1927, when his interests were purchased by his brothers, Rudolph H. and Farney R., the consideration running into the millions.

During the years that Mr. Wurlitzer was seemingly incapacitated in a physical way from the tremendous business volume done by the great organization, he kept in touch with every move that was made, in consultations with his brothers, and only retired when it was felt that there would be no internal disorganization or let-down in the driving force of the Wurlitzer interests.

#### **A Remarkable Memory**

It was thought that Mr. Wurlitzer yet had many years ahead of him. He was planning to devote his mental energies to the studies that he had been allowed only to give a part of his time to when in business. Mr. Wurlitzer possessed a remarkable memory that few of our successful men have presented. His attitude always was to know. He would allow nothing to stand in his way to carry through a searching survey of any problem that presented itself. His reading was confined to the best books that pertain to any subject that might attract his attention, and he retained all that he read.

It will probably be a surprise to many to see the picture that is given in this issue of the *MUSICAL COURIER* of Howard E. Wurlitzer, for he was always backward about personal exploitation and did not deem it of value. His whole ambition was to make the name Wurlitzer stand as the recipient of all the attention that might be given directly through publicity.

#### **An Immense Business**

There was no detail too small for him to take up in the affairs of the great business that has been created since he and his brothers took it over in 1890. Few realize the immensity of the Wurlitzer business. The company has a chain of over fifty stores in the leading cities of this country in addition to a number of great factories. The Wurlitzer name is found on many products, and houses of the Wur-

litzer institution sell every known instrument. One can realize that millions of people hear Wurlitzer instruments played daily over the world.

The taking up of the manufacturing of organs has developed into one of unusual prominence and these Wurlitzer organs are found in the movie theaters throughout the world, in residences, in churches, and is one of the great organ producing factories that has had much to do with bringing such instruments into general use, reaching into the homes of the people. In all this Howard E. Wurlitzer's magnetic and forceful mentality was felt, and it is in this that there has been so much to his credit.

Little known personally in his own field of work, he was well known in other circles of the sciences and art in this country and in Europe. His travels were extensive and always was he accompanied by his wife, who was a partner, it might be said, in all that Mr. Wurlitzer went into, and was with him in all of his interests, discussed avidly, interestingly and understandingly the main business propositions that came up from time to time.

#### **Keen Appreciation of Art**

Those who knew Mr. Wurlitzer's home life and could enter into the many sides of his great mental attainments were at times dazzled with the certainty and the exactitude of what he would present. This all showed his keen appreciation of subjects that the average business man does not entertain. His home was but a reflection of his inclinations toward art. He gathered many objects of value in Europe. He was keenly interested in the development of the violin department under the direction of his brother, Rudolph H., which has resulted in the bringing together the largest collection of Stradivarius and other Old Masters known to the violin world.

His interest in the work of his brother, Farney R., of the North Tonawanda, New York, factories, one of the greatest and most beautiful industrial plants in this country, was just as intense, as keen and as clear as in any other unit of the great Wurlitzer institution.

It was in finance, however, that Howard E. Wurlitzer showed his greatest strength. The three brothers combined brought about the building within a quarter of a century of the greatest music industrial and retail business in the world. This naturally called for keen and intelligent handling of the finances.

There are no more beautiful exhibits architecturally than the houses that the Wurlitzers have built. Owing to this diversity of interests there was required brains of unusual brilliancy. There was no marked deterioration in this direction even through the years that he passed with physical difficulties to overcome that seemed impossible.

#### **Well Travelled**

His retirement from business led him into those directions that he had utilized as a pastime during his business career, and he would, had life been granted him, have brought about many impulses in the direction of music and other arts that would have been of great benefit to this country.

He knew Europe as he knew this country. He had

personal acquaintances not only in the sciences but in professional directions and to civic and governmental affairs that was astonishing.

As stated, his reading was omnibus, but not in any direction that would lead downward, but upward. His library is a valuable collection of books that enabled him to study and investigate many subjects that the average man declines to enter into.

Those who knew Howard E. Wurlitzer, who knew his ambitions and his desires to further the interests of the great institution that his father founded in Cincinnati in 1856, created from a very small beginning the greatest musical house in the world.

It was not easy for Mr. Wurlitzer to give up all of this when he retired, but he felt probably that he had accomplished much and he did accomplish much. He did not let go, however, of all things pertaining to what had engrossed him so for the past many years for he took an interest in all that his brothers were doing and had that as a balance to what he took up in the way of his studies and his travels.

Mr. Wurlitzer's strength was such that he allowed no obstacles to stand in his way as regards the expansion and the financial affairs of the company. His interests in other commercial problems that had to do with the music business, and in many other lines, it might be said, presented what would require the utmost efforts of several men. All that he did, Mr. Wurlitzer found a pleasure. He was a hard worker, his application was decisive, and thus more was accomplished by him than is possible to few.

#### **A Tribute**

No more comprehensive understanding of the man and his work can be given than in the following which appeared in the *MUSICAL COURIER* of November 8:

"Howard E. Wurlitzer to all who knew him was an unusually brilliant and able man. He was known for his great courage and ability in a business way, and had an uncanny memory, not only a memory of facts, figures and occurrences, but also the artist's memory, once having been in a room even though his visit there was casual, his eye and memory retained the details of the decorations, color schemes, etc.

"He traveled much and was well known abroad as he was in this country. He had just returned from a several months' trip to Victoria, British Columbia, and the Pacific Coast, and was in good health and splendid spirits. He had, however, suffered from a number of serious illnesses, beginning with an operation for appendicitis in September, 1914. He died from an attack of influenza, complicated by his old trouble."

Thus reads the record of the days and deeds of one who in life was a leader among men. And the mighty Wurlitzer organization, which, under his careful guidance, grew to its present position of paramount importance, stands as a monument in honor of Howard E. Wurlitzer. WILLIAM GEPPERT.

#### **What Do Discounts Cost?**

It would be interesting to know how many dealers can figure just how much cash costs them in obtaining it through discount company operations. Suppose five dealers financing with the same discount bank were asked to tell just what their cash costs them. It probably would be found that each one would have different figures to give. This does not mean that the discount proposition is not a good thing—it just means that dealers as a rule do not get at the cost of their financing. Here again comes in the mistaken analysis as to financing the markup on pianos.

## Piano and Musical Instrument Section

### Unethical Publicity

There is much talk from time to time by piano men that there should be something done to eradicate the false advertising that is done by many in the trade in the way of advertising bargain offerings. Reference is made to this in another article in this issue of this paper, but there was nothing said about the difficulty that is met with in utilizing legal ways and means to stop misleading publicity that appears in the daily papers throughout the country. If, however, such practices can be discouraged in New York City, certainly they can be discouraged in other centers. One case, however, does not put a stop to others doing the same thing. In a recent issue of this paper a case was given where the New York Times brought to court a dealer that advertised a Steinway piano as six or eight years old, sold it for \$750 and received a first payment of \$200. The piano proved to be over forty years old. Another case can be quoted where the New York Better Business Bureau succeeded in bringing a dealer before the District Attorney. The troubles presented in the arriving at the results are told by the New York Better Business Bureau in the following report:

ACCURACY for May, 1928, reported on the advertising of the Piano Manufacturers Exchange, 421 West 28th Street, with particular reference to player pianos which had been offered at \$95.00 "Regular \$650." More recently the advertising of this store which appeared in a number of newspapers over a period of weeks, featured a grand piano at \$195 "When New \$750." Despite the fact that this piano was much advertised, it did not seem to sell readily. Various Bureau shoppers who visited the establishment at intervals as the advertisements appeared, were all shown the same instrument. It was in an extremely dilapidated condition, covered with dust and badly in need of repair. One salesman described it as being about forty years old. "It was not much good, and would never be better," he said. Nevertheless, after the piano had been viewed by a number of Bureau representatives, one of them decided to purchase it and accordingly paid a deposit. Arrangements for delivery were to be made several days later. Before the delivery arrangements had been completed, another Bureau representative visited the store in response to the same advertisement. He and his companion were shown the identical instrument as being that featured in the advertising and on his deciding to purchase it, the same salesman who had waited on the previous purchaser, accepted a deposit and gave the store's receipt for it. The situation, therefore, was that the same instrument had been sold to two different people.

By request the owner of the store met a representative of the Bureau several days later at the office of the District Attorney where the transaction was fully discussed. The dealer was informed by Assistant District Attorney McAuliffe that in his judgment the practice disclosed by the Bureau's investigation might constitute larceny.

The dealer's "defense" in this instance was that he had accepted the second deposit because he was afraid that the first purchaser would not complete her purchase. He acknowledged to the District Attorney that they had been advertised November 5th, over two weeks previous, and were on sale at an establishment on 57th Street. The misstatement was acknowledged, and will not appear again.

It is readily seen how difficult it is to get evidence that will bring men to justice who evade the laws through misleading the innocent, and the expense there is attached in so doing. This case reported by the Better Business Bureau of New York is but what must be gone through in the efforts to stop what has been and is doing the piano such tremendous damage in the way of destroying piano values. The honest piano men or Music Merchants have not the time, or the necessary equipment, to delve into the mysteries of reprehensible work of the kind so much complained of, yet these practices go on all over the country. However, one case in any center will stop a multitude of crimes of this kind. If only the piano men themselves who decry such methods would get together and pool expenses and time, they could in a short time destroy the attempts to sell pianos by unethical methods that are in fact crimes.

### The Trend of the Trade

A well-known member of the music trades in San Francisco was discussing conditions in the piano industry with a trade representative of the MUSICAL COURIER. He refused to be quoted because he thought people might consider him a pessimist, but in his opinion they would be mistaken in jumping to that conclusion. He thinks the tendency of the music business is to break up into smaller units, especially in the less important towns and cities. One or two men, running a music business of their own in an average-sized town, could do a reasonable amount of business and make a very fair profit, but if they have a music store with heavy rent and other costly overhead, they are kept busy earning overhead and have not much left for themselves. In other words, he believes that the tendency is to go back to the

simpler days of the music business before so many music merchants went in for elaborate stores and high overhead. He said that he regarded this as optimism really, because the merchandizing of most instruments, especially pianos, is actually being re-organized though most people do not realize it.

### Columbia's Schubert Drive

The international observance of the centenary of the death of the immortal composer, Franz Schubert, was a monumental achievement. It was made possible largely through the cooperation and sponsorship of that giant of the phonograph industry, the Columbia Phonograph Company. It was a real artistic achievement, and this is said in spite of the unfortunate reception given to the prize winning Atterberg composition in the symphonic contest sponsored and underwritten by Columbia. The artistic side was stressed throughout the campaign, yet the commercial side was not neglected. Columbia dealers, through the many avenues pointed out by the company, were enabled to reap handsomely on the increased interest in music, and especially Schubert Masterworks recordings, aroused through this event. It was high-powered salesmanship, a potent force for all that it was skilfully kept in the background. Furthermore, it is to be expected that the good results from a sales angle will be continued for some time to come. It may be said that this achievement stands as unique, and possible of accomplishment only by an organization of the vast resources and international connections of the Columbia Phonograph Company. No finer commentary of the work of Columbia could be given than that of Otto H. Kahn, chairman of the Advisory Body, who stated in his report that: "It is but plain justice to state that I know of no instance in which a service of that nature has been performed with larger generosity, broader scope, greater dignity, and higher efficiency than the conception, organization and carrying out of the Schubert Centennial commemoration by the Columbia Phonograph Company."

### Mass Retailing

The chain store movement in various commercial fields has grown to a tremendous extent. From all indications it might appear that the chain store is the ultimate idea in retailing. So far has the movement spread, indeed, that it has become a subject for federal investigation on the grounds of a supposed monopolistic tendency. A recent analysis of the growth of chain stores in the grocery field shows that from 27,000 stores in 1920 it has grown by the end of 1927 to 68,000, with the probabilities that this figure has been greatly increased during the current year. The chief advantages of general store system, according to the analysis, was the quick turn-over and limited stock. "Narrowing the stock as much as possible to only quick-moving items holds down capital investment needed for a given volume and of course reduces the margin of profit on each turn," states the report. It continues with the statement that these changes have contributed to "significant alterations in the relationship between chains and manufacturers, and from the point of view of the manufacturer his hold upon the consumer demand, especially in a range of products, is becoming more and more essential in the chain store. Mass production of standardized, nationally advertised products is being matched by standardized mass distribution." The report continues with the assertion that this practice has led directly to consolidations in the manufacturing field. "The consumer is recognized as ultimate arbiter, and both bid for his favor, the chain by emphasizing its service as a selective agency fitted to choose from among all manufacturers' offerings the products best suited to its clientele, the manufacturer by so advertising his products that the consumer will know and choose them without the selective service of the retailer." It is probable that the chain store movement with its manifold advantages is responsible for the many rumors that have been circulated in the piano trade the past several months as to retail combinations of various sizes. As matters stand today, there are comparatively few retail stores which have made a conspicuous success of their branch stores. Others have found them not as profitable as they hoped. Whether the chain store movement will gain any greater headway in the piano business is a matter of debate. Certainly the same principles of management that apply to the individual

store must be applied rigidly to each individual store in the chain. Otherwise, the store that is mismanaged might easily dissipate the profits made by the entire combination. It would appear offhand that the individual music merchant conducting his business along approved lines, holding down his inventory to a minimum, watching his stock turn-over and carefully allocating his expenses of management, selling and advertising against the gross business, will find himself well able to meet competition.

### The Business Year

According to the National Bank of Commerce in New York, profits of general business corporations for the first nine months of this year, owing to large gains made in the second and third quarter, are considerably larger than in the first nine months of last year. For the first six months of this year a summary of the earnings statements of 341 companies showed a gain of 8 per cent. over the corresponding period in 1927.

The statements of 229 corporations reporting thus far for the nine months disclose a gain of 21 per cent. over the corresponding nine months of 1927. Of these companies 162 have reported larger incomes than for the first nine months of last year, while 67 have reported smaller earnings. Large gains were made in the copper, motor, motor equipment, petroleum and retail chain-store groups, while moderate gains were made in the chemical, iron and steel, and machinery and machine tool groups. Although the number of returns in the agricultural machinery, electrical manufacturing, leather, paper, rayon silk and wearing apparel groups is small, sizeable gains are also indicated for the companies reporting in these industries.

In the aggregate of profits of all groups reporting, a remarkable gain was made in the third quarter. The reports of 218 companies now available indicate a gain of 38 per cent. in profits over the third quarter of 1927.

Apparently from the foregoing, business conditions throughout the country are essentially sound. A somewhat hasty glance over the retail piano field also indicates that piano dealers are not getting their fair share of profits from the general prosperity. Furthermore, it must be evident that in the case of a product with so fundamental an appeal as the piano, that the causes for this failure must lie with the music dealers themselves. The temporary cessation of popular demand is a passing condition which can be successfully met by the same vigorous tactics which other industrials have used and are using in these golden times.

### The Old Age Mistake

The old age theory held by so many, thus throwing out good men who have experience that is worth more than physical demonstrations of agility of muscles, does some mighty queer things in the business world. There is an instance of this in the piano business today where a good, healthy individual who has given much of his business life to finances in the accounting departments of two of the largest houses in the trade is in need of a position and who has foolishly told his age when his looks belie the number of years he has lived. Always the answer is, "You are too old." Yet this man's knowledge and past history prove he is far better able to hold down a position and give good returns than those of younger years on account of his vast experience and knowledge of piano finances. It is not a question of physical strength this work of auditing or supervising an accounting department in the piano business, but knowing about financing the returns brought in on the instalment selling plan, especially different when it comes to pianos with its accounts running into three or more years. It does seem pitiful and distressing to know of such conditions, and yet there seems to be a stubbornness that is not understandable. Individuals differ in ability, just as pianos differ in tone, when it comes to arriving at the qualities of that much abused part of the piano business, the refusal to employ the best brains in the accounting departments. Years of experience with successful companies or commercial concerns should be at a premium, yet years must be used in gaining that experience which arrives at statements in the piano instalment business that can be relied upon. Can it be that some do not want statements that reflect the real conditions surrounding the finances?

### Yearly Products and Dollars

There is much contention as to the production of pianos for this year of 1928. Some maintain that the publication of figures as to the number of units pro-



## Piano and Musical Instrument Section

duced is detrimental to the business—that it misleads. It is far better to know the truth than to try to deceive ourselves. When one considers the limited number of units apparent in the 1928 output, it must be remembered that even with the limited number of pianos produced, the factory number does not give the number sold, for there was a heavy holdover from 1927. Again we must take into account that the majority of pianos sold this year is confined almost exclusively to the high-priced instruments, including the two and three thousand dollar reproducing pianos, with a moiety of these priced at and above four thousand dollars. In dollars the volume of business does not fall far behind that of years that represent outputs from the factories of double that of this year. With the markup the same, the profits can readily be figured, if the overhead has been kept within reason, for there is as high a percentage to the benefit of the Music Merchants. It is not a question of gross, it is a primary result as to the cash profits accruing for the year's business. Stop the wastage and the profits will come out as they should. The selling prices of the high grades are almost double what they were in the years of peak production. With all this there is one test that shows what the character of the instruments are that show the bulk of production in the statement that Wessell, Nickel & Gross are running full capacity with a gross business far above that of last year. Study this and then do some figuring on the costs of selling, the inventory, and the differences as to the cost of selling and the gross profits to arrive at a net cash result.

### Christmas Piano Sales

Christmas again is with us. December is looked forward to with avidity by many in the piano business, but always are Music Merchants disappointed over the results. Pianos can not be hung on Christmas trees, nor do they pull out of the billions in savings deposited in the banks of this country to buy as expensive gifts. Those who utilize the postal and saving banks are not the people who buy pianos for Christmas, and in the hurly burly of striving to give, the seekers for gifts do not turn to pianos. That seems somewhat peculiar, but few Music Merchants advertise as do other merchants. It will be observed that the department stores and other marts given to supplying the needs of the people the advertising began the end of September, and was kept up until the present, arousing those who buy to make strenuous efforts to give what is nine times out of ten something some one does not want. The striving to "make good" as to all those the individual may deem possible gift givers does much to bewilder and keep packed the full complement of the stores that do big business in the three months before Christmas. For years it has been noted that the piano is not sought as a Christmas gift. This year is no different than that of past years. In 1923 there was an exception, if one recalls, but that was an exceptional year. The cheap no-tone boxes were with us then, and there was an orgy of buying that is not apparent at this time of the same character. Let those Music Merchants that bewail the declining of the piano by the buying public study the situation and add to their inventories the instruments that will appeal to the gift-giving people, holding to that cost of selling that differentiates. The Wurlitzer policy gives every hour to the selling of something and that takes up the lost motion involved by the wasted time in waiting for piano prospects.

### Chain Store Piano Departments

When one reads in the daily papers about the chain of department stores that the Hahne house has brought into organization, the thought presents as to the possibilities of the piano industry taking part in this great proposition that involves millions in the bringing into one control the finances of the mighty interests. Boston seems to have entered into this in a surprising manner. It must be there are opportunities for the piano industry to meet such a combination with a proposition to sell pianos. It does not seem unreasonable if there be a combine of industrial in the Music Business that would arrive at financial conclusions that would spell good, profitable returns. Piano instalment paper is the most solid "paper" in the selling world. There is a tangible asset back of each payment. The department stores can be made profitable for pianos, although the returns for the work done in this direction in individual

department stores the past third of a century do not carry out this conclusion. Yet where is there a more open field to come in contact with the people than in these marts that bring people in to trade and demanding different products? It is because piano departments have been conducted along wrong lines—managers want to carry on with pianos as with other lines, when the selling of pianos is distinctly different and requires different policies in selling. If there could be a deal made that would allow of piano departments to be controlled and handled by piano men who know, then would the results be different. This is an interesting subject. Let piano brains take hold of this and study the possibilities. But do not start with the idea of running a piano department without regard to costs of selling that gives way to wastage that dissolves the gross profit.

### New England Awakening

The New England states are awakened. A movement is on foot to conduct a selling campaign that will cover those states that have not given that return which invites investors in the retail field to enter there and build from small beginnings with a prospect of expansions. The recent evidences of this are shown in the somewhat puzzling exhibits of the department stores in the Hub City. That pianos can be sold in the New England states is apparent in the building of the great Steinert chain of stores, but always one asks where can there be found another Alexander Steinert who succeeded in building up the great Steinert business in the cold and wintry states that is limited to territory and lacking in productiveness of its industrial and soil? In the furtherance of the project of awakening New England merchants to the necessities of publicity in building to more business there is to be a meeting in Providence, Rhode Island, this week that is called for the furtherance of a scheme that will give an advertising campaign designed to increase the selling possibilities. An effort, it is said, will be made to bring the people of this section of the country to a favorable reception of the possibilities of instalment buying. In this respect it is said the New England states have fallen behind the nation and it is proposed, the daily papers give out, to arouse a different attitude towards this method of buying and selling. There is plenty of money in that section of the country, but it may be the very fact that the instalment system has not been accepted there as elsewhere is the reason so much cash is in hand. Bargain offerings do not go in the New England states unless the bargains are there. Yankees are clever buyers. They know what they want and they buy what they want. The offerings must live up to what is advertised.

### Organ Makers Lose Appeal

The Federal District Court has refused an injunction to six large organ manufacturers to restrain seven labor unions from seeking to force them to employ union labor in organ installations. The six organ manufacturers are the Aeolian Company, Rudolph Wurlitzer Corporation, M. P. Moller Company, Estey Organ Company, Skinner Organ Company, and Austin Organ Company. The decision was handed down by Circuit Court Judges Swan and Learned Hand. Judge Manton, presiding judge of the court, filed a dissenting opinion. In its application the plaintiffs alleged that the unions "conspired to restrain interstate commerce" by threatening to call sympathetic strikes on all buildings where organs were being installed by non-union labor. Judge Swan explained in the prevailing opinion that the suit was brought "to restrain a course of conduct carried on by the defendants in New York and vicinity in maintaining a boycott against the products of the appellant companies and the installation of organs in the buildings of their customers, and in furtherance of a conspiracy to injure and destroy their good will, trade and business." Judge Swan said that the appellants sought an injunction under the provisions of the Sherman act as amended by the Clayton act. If the organ manufacturers can not obtain relief by injunction they will be compelled to await the finishing of buildings and then install the organs as this seems to be a question of installation.

### Who Will Be the Leader?

Chain stores are receiving a lot of attention at this time, and the efforts to build up an organization of several or many retail music houses under one control

is apt to arrive, if there but be that bringing into the scheme the houses that are being considered or approached by the Philadelphia brokers. If one of the big industrials enters into this combine then would there be given to the piano business something to look upon with wonder. It is not an impossible proposition. Only leading Music Merchants, it is said, have been approached, and just what industrials have been considered is not possible to state, yet there must be something doing in this direction. If the proposed combination is effected it seems as though the control of the piano and music business will center into a very few institutions. If there can be found men to carry out these plans after the combination be effected, it will be surprising, for that has been the one weak spot in chain store operations in pianos. It is not possible to have a number of units running under different managers and all of them arriving at results along different policies. It requires a strong and able head to evolve a force that can effect policies of selling that will be carried out in all the units, thus obviating the difficulties that present with overlapping ideas as to piano selling that conflict and refuse to produce those returns that will spell dividends. Who can be placed at the head of a movement of this kind that can evolve systems that will work in harmony as to costs in selling, the holding to lines of procedure that will give the best returns? It will take a big mind to find that man, and the man found must be as great as the finder.

### An Interesting Survey

In a recent survey made for the National Retail Dry Goods Association the increased expenses in ratio to net sales for department stores with annual sales over \$1,000,000 and for both department stores and specialty shops with sales below that figure were revealed. The report should be of interest to Music Merchants in that the search was on expenses and profits. The figures as to net results as to profits are somewhat surprising, yet is an object lesson to those who have not been the recipients of returns that capital and ability demands. The question of expenses disclosed that the only group disclosed by the survey to have shown a lower total expense percentage for 1927 than for 1926 was made up of specialty shops with annual sales exceeding \$1,000,000. This was also the only group to improve its net profit showing for 1927 over 1926, the respective figures being 3.5 and 3.3 per cent. As a general group, the report of the survey shows, department stores with sales over \$1,000,000 experienced a reduction in their percentage of net profit, the decline being from 2.3 per cent. to 1.7. Department stores with sales of less than \$1,000,000 were unable to increase the low net profit ratio—0.2 per cent.—they showed for 1926, while specialty shops with sales under that amount suffered a sharp decrease in net profit. The actual decline was from 1.7 to 0.2 per cent. This much of the figures are shown to indicate to Music Merchants the importance of the expense problem, and also indicates that the piano gives great returns in gross profits. It is up to the Music Merchant to salvage the waste and save the profit afforded.

### Trade-Ins at \$1

If trade-ins were inventoried at \$1, as George Urquhart, President of the American Piano Company, suggests, and then charge the loss thus made to selling expense, there would be a different attitude on the part of Music Merchants as to allowances. If some houses were compelled to carry this plan out there would be very little left of the gross profit to aid the net profit every Music House should show. There is a great competition engendered through unholy allowances. The worst enemy the piano has is in the cutting prices by over allowances, and every piano man knows this. If the piano man would but put the brakes on by the method of charging the difference of \$1 as to inventory and the allowance made to selling cost then would the results show up as safety results. Many men who figure profits in piano selling allow their statements to fool themselves. Just what satisfaction there is in this switching of figures to show a profit is a puzzle. There are enough dollars represented by trade-ins appearing on statements that would almost pay the public debt, it would seem. Better let the "other fellow" have the sale than to conduct an agonizing conflict for a prospective customer who generally turns out to be the best salesman through selling his old piano for a greater profit than the salesman, so-called, who makes no money on the sale of his new piano. How can a salesman expect a living wage if his sales are dependent on the profits shown when he allows the customer with an old piano to beat him out in the selling?

## Piano and Musical Instrument Section

### New York B. B. B.

#### Defines Radio Terms

The Better Business Bureau of New York City has taken cognizance of the present chaotic conditions in radio merchandising, especially in regard to a definition on standard articles. Therefore, it has undertaken to tell the public just what is meant by the term "electric," "dynamic," "complete," and other terms currently used in radio advertising. The recommendations also embody the standardized definitions already adopted by the radio trades association. This is the most comprehensive treatment of the subject that has ever been compiled, and it is here-with reprinted in its entirety as issued by the Better Business Bureau:

#### Recommendations for Retail Radio Advertising

The following recommendations, with comments or explanations, are offered by the Better Business Bureau as a service to the retailer in the development of increased Accuracy and Fair Play by which public confidence in radio merchandising is to be developed. They are made following a discussion of tentative recommendations at a meeting of radio retailers held by the Bureau on Tuesday, November 13, 1928.

1. "Bait" advertising and switching practices in selling should never be employed. Such practices usually consist of offers of merchandise at low prices, limited in quantity, which the salespeople endeavor not to sell and which they often disparage in order to interest the customer in other merchandise at a higher price or on which a longer profit is made.

No merchandise should be advertised if the store does not desire or is not able to sell in quantity and deliver promptly. If delivery cannot be prompt, a customer should be so informed, in advertising and by the salesman.

2. (a) The term "Electric" should be applied only to a set which operates directly from an electric-light socket, and which was designed for such operation by its manufacturer.

A set originally designed for battery operation and subsequently equipped with A and B power devices is not "electric," as the term is used in the trade and as it is generally understood by the public.

(b) In stating the number of tubes in a radio receiver, it is recommended that the number of tubes used for power conversion (rectifiers) or regulation, if included in the count, be specified.

It should be appreciated that the number of tubes utilized in a radio receiver does not necessarily give an indication of its performance.

(This recommendation was adopted by the N. E. M. A. Radio Receiver Section in October, 1928.)

(c) The word "dynamic" should be used only in connection with the speakers which are of the true dynamic type. That is, those in which the reproducing element is a moving coil rather than a magnetic armature.

(d) The word "complete" should be used only if the fully equipped set is sold at the advertised price. If any of the equipment is omitted, this fact should be stated in type of a size easy to read, in immediate proximity to the price. "LESS TUBES" and "LESS SPEAKER" are examples of such description in conjunction with the price of the set.

The word "complete" as applied to sets does not generally connote aerial and ground equipment.

(e) Illustrations used in advertising should in every particular accurately depict the merchandise offered.

3. Public confidence is conserved by accurate and moderate use of price comparisons in advertising.

The word "regularly" should be used only where a temporary reduction is compared with a regular price to which the article advertised will return immediately after the sale period. The word "regularly" should not be used to describe an old price for which obsolete merchandise at one time sold.

If the introductory price or list price of old models is compared with the current price, accuracy would at least require use of an explanation, such as, "Price when introduced, \$150."

When old models or "obsolete" merchandise is offered, the model number and the year of manufacture of a model should be stated in advertising, and by the salesman.

A "list" price does not establish the value of a set, unless the set is regularly sold by the retail distributors of the set at that price.

4. Derogatory reference to competitors or to competitive products should not be made in advertising or by salesmen. Extravagant claims comparing products or services with those of competitors should be avoided.

5. Any statement used in advertising regarding credit terms, should be exact, clear and complete.

When a statement is made in advertising or by a salesman and no additional charge is made for interest, delivery, or/and so forth, the price of the advertised set or of parts should be the same price to the credit customer as to the customer paying cash.

Any retailer advertising terms such as, "\$10 down and \$2 per week," should by all means live up to the representation, if the customer so desires.

Evasive practice, such as advertising "\$10 down," but demanding that much more be paid before delivery is made, should be entirely discontinued. Furthermore, the terms "Down payment" and "Deposit" mean the same to the public.

6. Offers of allowances for old sets should actually be given, and the price allowed should not be added to the normal price of the set or to the price of accessories. Advertisement of such offers should clearly state whether or not the offers apply to the sets featured in the advertisement.

7. No period of "trial," "free" or otherwise, should be offered unless the advertiser is prepared to give such trial and to refund the full purchase price without delay or qualification.

8. Dissatisfied customers should be given courteous and careful consideration. Complaints from customers reveal the shortcomings of a selling organization and enable a store to correct its own mistakes.

Removing serial numbers from sets or speakers to prevent identification is a violation of Section 436-a of the New York State Penal Code. The offense is a felony.

#### New Quarters for Houston Music House

The Houston Music House of Houston, Tex., has moved into attractive new quarters on one of the main streets.

### Two New Additions to the Jesse French Radio Line

The Jesse French Radio, announced on November 17th, is already an assured success. Two new models are being added to the line and advance order on these, as well as the Madrid Console originally introduced, are gratifying in the extreme.

The new styles are the Barcelona Console and the Seville Consolette. The Barcelona, here illustrated with doors

The entire street floor is available for sales and display purposes, the business offices and repair departments being located on a balcony at the rear of the store. The proprietor of the Houston Music House is J. S. Ramos.

### Sherman, Clay & Co. Ties Up With Interesting Local Events

Members of the Board of Supervisors of the city and county of San Francisco are learning, more and more, that music, musicians and music houses form about the most safe and popular platform from which to appeal to their constituents.

For instance, in November, Sherman, Clay & Co., acting in conjunction with the Board of Supervisors and the committee of the Civic Auditorium, arranged for the free broadcast of the Big Football game between the University of California and Stanford University. The music house installed and operated special radio equipment and dynamic amplifiers. A huge football field was placed within view of every seat and even scoreboards like those in the California Stadium were erected. Then the public was invited, no admission fee being made and thousands of fans who were unable to procure tickets, followed the football game on November 24 in the Civic Auditorium as guests of the city and of Sherman, Clay & Co.

A few days earlier, the Supervisors officially congratulated Ernest Bloch, San Francisco composer and Steinway pianist, on having won the national prize competition for a symphony. Laudatory resolutions were passed by the Supervisors congratulating Bloch on his symphony called "America." Leaders in the city's civic life were present and there was a regular musical joy-fest in the Supervisors' Chamber which so often resounds to political bickerings and angry recriminations—when topics other than music are under discussion. "America" will be produced in San Francisco on December 20th, under the auspices of the City Government.

The "city fathers" have learned that every recurring annual music week invests them with increased glory. The success of this annual municipal enterprise seems to have shown conclusively that fostering music pleases all the public and has no unpleasant come-back. In fact, municipal interest in music has become so popular in San Francisco that this activity might be worth the attention of city fathers in other municipalities of this country. Some of the leading music merchants of San Francisco have more than done their share in cooperating with the city, and gradually other merchants are becoming interested in the evident determination of the municipality to foster and encourage music. The formulation of plans for a bigger and better music week in 1929 is one of the manifestations of this determination.

#### Platt Increases Capitalization

A report from Los Angeles, Cal., states that the Platt Music Company of that city is floating a new stock issue of \$1,000,000 which is to increase the capitalization of the company. The sale of the stock is being arranged through Alvin H. Franx & Co.

#### Year End Luncheon for December 27

The annual year-end luncheon of New York piano men is being held on December 27 in the Hotel Commodore, New York. The principal speakers will be Theodore E. Steinway, president of Steinway & Sons, and George Urquhart, president of the American Piano Company.

**Starck**  
 GRAND and UPRIGHT PIANOS  
 PLAYER and REPRODUCING PIANOS

Write us for our Attractive Propositions  
**H. A. Starck Piano Co.**  
 Executive Offices: Chicago, Illinois

### Kelly Plate

in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.

The O. S. Kelly Company  
 Springfield Ohio, U. S. A.



THE BARCELONA CONSOLE



THE SEVILLE CONSOLETTA

closed, is an unusually handsome piece of cabinet work. Its massive beauty is enhanced by hand carving designed by Mr. Burt Murrel and executed by the world-famous Jesse French craftsmen. The effect of the cabinet is one of great richness and beauty. Fancy burl walnut is given a fine piano finish and the handsomely carved legs and embellishments promise to make it one of the most popular

styles in the high grade field. The Barcelona Console is 51" high, 26 1/2" wide and 17 1/2" deep.

The Seville Consolette consists of the table model mounted on a beautiful speaker table. (The table model may also be had separately.) The very fine woods and the delicate carving which feature the Seville make it something out of the ordinary for this type of cabinet and the characteris-

tically fine finish and strong construction make it a product worthy of the "Name Well Known Since 1875." As a unit it is 41" in height, 29 1/2" in width and 17 1/2" deep.

Both the Barcelona Console and the Consolette speaker table have the speaker opening adapted from the design of the chapel window in the San Jose Mission at San Antonio. The opening is backed with a heavy hand-carved grill.



## Piano and Musical Instrument Section

### Official News From the Music Industries Chamber of Commerce

#### Music Dealers and Radio Men Discuss Convention Plans

For the purpose of discussing important matters connected with the next Convention of the music industries, and the annual Radio Show which will take place concurrently the week beginning June 3rd, 1929, in Chicago, when the music men will hold their meetings at the Drake Hotel and the radio interests will hold their show at the Stevens, officials of both industries held a meeting recently at the offices of the Music Industries Chamber of Commerce in New York.

There were present as representing the music industries, Hermann Irion, President of the Music Industries Chamber of Commerce; C. J. Roberts, President of the National Association of Music Merchants; Herbert Simpson, Treasurer of the Music Industries Chamber of Commerce; these together with the following being members of the Executive Committee of the Chamber: C. D. Bond, President of the National Piano Manufacturers Association; Wm. C. Haussler, President of the National Musical Merchandise Association; Mark P. Campbell and Max DeRochemont, former Presidents of the National Piano Manufacturers Association. Alex McDonald, member of the Convention Committee of the National Association of Music Merchants, was also present, as were Alfred L. Smith, General Manager of the Chamber, and Delbert L. Loomis, Executive Secretary of the National Association of Music Merchants.

Representing the radio interests, those attending the meeting were: Major Herbert H. Frost, President of the Radio Manufacturers Association; W. V. Collamore, of Philadelphia, Vice Chairman of the Radio Convention Arrangements Committee; Clayton Irwin, Radio Show Manager; Bond P. Geddes, Executive Vice President of the Radio Manufacturers Association; M. F. Flanagan, of Chicago, Executive Secretary of the Radio Manufacturers Association.

An invitation was extended by the music industries representatives to the radio men to join in holding a mass meeting, June 4th, at the Drake Hotel. Major Frost accepted the invitation for the Radio Manufacturers Association and the invitation will be extended to the other branches of the radio industry, including the National Association of Broadcasters.

It was the sense of the meeting that separate banquets shall be held, the radio men holding their dinner on Wednesday evening, June 5th, and the banquet of the National Association of Music Merchants being held on Thursday evening, June 6th. The radio men invited the music industries to take one period during the broadcast of the program of the radio banquet and this was accepted.

As a result of the discussion, it was indicated that there will be no conflict whatever as to the time of holding meetings or the hours for opening exhibits at the music industries Convention or the Radio Show.

#### Membership Drive for National Association Well Under Way

There has been a very quick response from a number of members of the National Association of Music Merchants to the communication which was sent to all of the members the latter part of November, by President C. J. Roberts, in which he presented to the members a "resolution" which he said should have been proposed and adopted at the last convention and in which the President was requested to invite all officers and members to secure at least one new member each in the immediate future. For the purpose of facilitating this work, the Executive Office supplied each member with

#### OBITUARY

##### H. Paul Mehlin

H. Paul Mehlin, treasurer of Paul G. Mehlin & Sons, West New York, N. J., died at his home in Maywood, N. J., on Thursday morning, December 13, at 2:30 a.m. He had been confined to his home for the past year or more following a paralytic stroke on September 22nd of last year. A reaction of the same trouble caused his death. He was sixty-four years old.

A son of Paul G. Mehlin, the founder of the business, the late H. Paul Mehlin had a long and honorable career in the manufacture of the line instruments which bear the Mehlin name, one of the old line makes that bears an enviable reputation. His personal attributes were such that made many friends.

Burial services were held at his late home in Maywood. The interment was in Hackensack Cemetery on Monday, December 17.

##### DeWitt Jones

DeWitt Jones, president of the Jones Piano Company, of Des Moines, Iowa, died at his home in that city following an operation. He was thirty-seven years old. He was a son of D. H. Jones who founded the business in that city a number of years ago. He became associated with the business when still a boy, and upon his father's death succeeded him in the management of the business. He is survived by his widow and three sons.

##### Thomas J. Price

Thomas J. Price, music dealer of Belleville, died at his home in that city as a result of a sudden heart attack. He was one of the longest established dealers in that part of the country having opened his first music store in 1883. Three daughters survive him.

a list of "prospects" in the various cities. It will be interesting to the members of the Association to learn that the first new member was secured by Carl A. Droop, Treasurer of the Association, of Washington, D. C. and was received almost by return mail. A very enthusiastic letter was also received from Mr. Droop's brother, Edward H. Droop, a member of the Advisory Board and one of the past Presidents of the Association. It will be remembered that at the Thursday morning session of the last convention, Edward H. Droop notified President Roberts from the floor of the convention that he wished to propose a new member, George A. Vose of Boston, who was present at the session, and at the time, was sitting alongside of Mr. Droop. On that occasion President Roberts complimented the house of Droop for the wonderful support which the Association has always received from the members of that house.

The second member to send in a new member, was Shirley Walker of San Francisco, one of the Vice Presidents of the Association. Mr. Walker, however, took occasion to send in four new members and indicated in his letter that he had several additional "live prospects" which he anticipated securing in the near future. Mr. Walker's activity in assisting the Executive Secretary in his work in connection with new memberships has already been the subject of comment in news articles in the trade papers.

M. V. DeForeest, a member of the Advisory Board and a past President of the Association, was the third member to send in a new member. Mr. DeForeest is a past master in the art of increasing Association membership. The trade still remembers the tour made by Mr. DeForeest and other members of the Association, several years ago, during which a large number of new members were added to the roster of the National Association.

#### N. B. A. M. Issues Year Book of School Band Contests

The 1929 yearbook of the state and national school band contests has just been issued by the National Bureau for the Advancement of Music, and it is by far the largest and most impressive of the series published annually since 1924, the year of the inception of these contests with the co-operation of the Bureau and the Music Supervisors National Conference. Each year has seen a marked increase in the extent of the movement as reflected in the size of the booklet. The first edition, when but five states were organized, contained eight pages. The present edition contains eighty and represents thirty organized states. It also contains the pictures of seventy-one first prize winning bands in the different classes, of the state contests and the national contest last spring. Some 500 school bands participated in these events, with a total of approximately 30,000 players now actively identified with the meets.

One of the attractive features of the book is the illustrations of the prizes given winning bands and their players, and donated by the National Association of Band Instrument Manufacturers. Prominent place in a box on the inside front cover page is given to a public tribute made by the Music Supervisors Committee to the members of this Association, who are Vincent Bach Corporation, Buescher Band Instrument Company, C. G. Conn, Ltd., Frank Holton & Company, Martin Band Instrument Company and H. N. White Company. About 300 of these prizes, including state championship trophies, bronze tablets of various sizes, and sets of medals in gold, silver and bronze were included in the awards of 1928.

The booklet starts off with a brief résumé of the national contest in Joliet, Ill., last May, which was the culmination of the first five years of the Committee's work, and in which twenty-seven picked bands from fourteen states participated. Then follows a review of the Committee's cooperation with state school band contests since their inception and a statement of its aims and policies regarding the contests. Attention is called to the fact that warm personal interest has been manifested in the contests, and expert counsel freely given, by the most prominent band directors in the country, including John Philip Sousa, Edwin Franko Goldman, Captain Taylor Branson, Herbert L. Clarke and others, some of whom are now serving on the Advisory Committee, and all of whom have given their services as judges in the national events. Above all the contests have greatly stimulated the interest of school authorities and the public in school bands and school instrumental music in general, which in many states has led to a notable increase in the number of new bands established and a wholesome expansion and improvement of those already in existence.

The Committee emphasizes that it is consciously fostering through its rules for the national and its recommendations in the state contests a better instrumentation for the school bands, and that the concert or symphony band is the ideal it has in mind. It is also working for interest in and performance of high grade music, feeling that both these lines of development are necessary if the band is to realize its full possibilities as an educational factor and as a means of securing more adequate recognition for instrumental music in the curriculum.

A new feature of the contest this year is the addition of a fifth class of participants to the four previously provided for. This new class is a special division for small high schools, with an enrollment of less than 250, and is aimed to give particular encouragement to the development of bands in these institutions.

#### New Baldwin Agency in Milwaukee

O'Connor-Lazar, Inc., has been appointed representative by the Baldwin Piano Company, in Milwaukee, Wisconsin. This company operates a beautiful store at 43 Broadway,

in the center of the music district. This company was only recently incorporated under the laws of Wisconsin. Its officers are A. B. O'Connor, president, W. T. Lazar, vice-president and treasurer, and Frank J. Schmitt, secretary. Mr. O'Connor was formerly vice-president of the Music Arts Corporation while Mr. Lazar has extensive financial connections. The company will handle the entire Baldwin line, including the Baldwin, the Howard, Ellington, Hamilton and Monarch pianos.

#### No Change in Lit Bros. Piano Dept.

The Lit Bros. department store, in Philadelphia, has been taken over by the City Stores Company. The personnel of the music department remains unchanged in the new line-up. Milton Cohen remains manager of the piano department with Bernard J. Munchweiler as buyer.

## Rambling Remarks

(Continued from page 58)

the business that they do by counting the gross of cash collected. There is a great waste of floor space in piano warehouses in this country. The London Pianomaker gives an illustration of what is possible in the way of saving in this respect. It is as follows:

#### Making the Most of It

The boom in gramophone and record sales must have meant quite an appreciable increase in the trade of builders and shop-fitters, for many are the altered premises to be found among music-dealers' premises in order that space for the booming products might be provided. Cellars innumerable are now comfortable show rooms and demonstration rooms where, a little time ago a rat would have found extreme discomfort had he made his home there.

The publicity value of a good address coupled with the very high prevailing rents for such places has resulted in some astonishing conversions of premises, and some remarkably well-thought-out schemes for getting the very utmost use out of an extremely small number of available square feet.

There is one successful trader who has not been in business for himself for so very long, and who has been absolutely triumphant over the space question. His shop is on the corner of two important thoroughfares right in the heart of the shopping district. The address looks fine on his advertisements and notepaper. Actually, his shop, so far as the ground floor is concerned, has room for one wee baby grand and one upright! But there is the cellar—or rather, two cellars—for he has collared the one belonging to the next-door premises, and he has transformed them into one of the most comfortable and artistic show rooms I have ever seen.

Perhaps the most ingenious thing about them is the manner in which he has used all the odd corners for soundproof record booths. He has four, and not one really takes up an inch of space where, for instance, a piano might have been placed. They occupy the queerly shaped corners of the cellars, and some "natural" shelves are formed by ledges beneath the pavement lights, upon which there rest portable and table models at just the right height. Literature there is in plenty, and cigarettes and matches, and an ash-tray for the fortunate and tidy customer!

Offices? They are at the top of the building, but reached by a lift, access to which is obtained by a short stair-way cut specially from the cellar.

And the rent is less than that dealer would have to pay for other premises, not half so cosy, in a side street where hardly anyone ever goes.

#### The Waste Lands in Selling

If the Music Merchants of this country could give a lucid explanation of why it is deemed necessary to carry such a large number of pianos and scattering them over a floor space that could be reduced 50 per cent., there would then be grounds to work on to show the wastage as an absorber of the mark-up profits. While the dealer is reducing his inventory 50 per cent., if he values the advice given out by George Urquhart, president of the American Piano Company, he can at the same time find ways and means to reduce his floor space 50 per cent. Even then it would be found that by good management the pianos could be displayed and further savings as to floor space be brought about.

It is a question whether the 100 per cent. mark-up on pianos is an advantage or a disadvantage. The apparent profits in the figures that represent piano sales causes many Music Merchants to overstep the bounds of caution in expenditures and inventories. When a music house is made of a piano store, the piano man will not look upon the difference when he takes on radios, talking machines, brass goods, etc., that exists as between the mark-up of the pianos and the mark-up on other goods. He will invest just as much money in inventory and then scatter it around over floor space that adds to the extravagance on a 40 per cent. mark-up stock when his endeavor should be to even up the difference as between the piano mark-up and that of the small goods mark-up.

All can recall that twenty or more years ago the dealers who handled talking machines gave up their first floors to the talking machines and the pianos were elevated to the second or third floors, lost to sight entirely. Yet there existed that difference as to mark up. The pianos were made to bear the brunt of the floor space and other contingencies that were necessary and expensive in the selling costs. All this shows that the English Music Merchants are inclined to this same gross deception as between profits and costs.



## Piano and Musical Instrument Section

### Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



#### Some Indications that Show Why the Piano Is Losing Ground—Are Sales Efforts Being Diverted from the Piano to Radio and Phonographs?—The Problem and the Solution.

The Rambler has been visiting quite a number of music houses the past few weeks and is surprised to find the amount of time and attention that is given to the radio as against the piano. One well-known man in the music trade who has been making a tour of the Eastern section remarked the other day to The Rambler that the music merchants talked 95 per cent. radio and 5 per cent. piano. This may be a rather close calculation, but it does seem that the time and attention of the music merchant and his salesmen is given to the radio with a 95 per cent. deduction as to the force that is necessary in the selling of pianos.

The same situation presented itself a quarter of a century ago when the average piano house gave up its first floor exclusively to the talking machines and the pianos were relegated to the second and third floors. Talking machines and phonographs occupied the attention of dealers and salesmen, and this in itself was one great cause of the decline in piano production. Unless the piano department in a music house receives special attention and the whole force and energies of those employed to sell pianos is centered thereon, the piano will suffer. The average music merchant, however, allows his piano salesmen to enter into the radio selling, just as they did in years gone by allow them to spend their time and their force in the selling of the talking machines.

#### A Difficult Task

The selling of pianos is a difficult thing. It requires salesmanship of ability. The piano salesman who devotes his whole time exclusively to the piano is the one who gets the sales. What is being said herewith does not apply against the radio, for the radio is a necessary adjunct to any music house. The fact remains, however, that it does not require the salesmanship to sell radios that it does to sell pianos. Here is where the decline in the production of pianos has reached the point that it has in 1928. The production of pianos depends entirely upon the work of the piano salesmen. Anything that will detract from the piano, as is the case with the radio, and as was the case with the talking machines, creates a lack of sales, and the lack of sales is apparent at once in the factories.

#### Departmentalization

There is only one way for a music merchant to make a success of his business, and that is to place each department upon its own feet. Each department should bear its share of the rent and the overhead. If, however, the music merchant sells his radios with the same overhead that applies to pianos, he is depreciating the profits of the piano by giving it over to the carrying on of the radio, which can not meet the piano if the cost of selling is the same. The radio presents a 40 per cent. mark-up, while the piano gives a 100 per cent. mark-up. The selling cost of the radio should be based on this 40 per cent. mark-up, and not compel the piano to carry the burden of the difference between 40 per cent. and 100 per cent.

There is a vast difference as to the radio and the talking machine. When a dealer sells a talking machine or phonograph, he has created a purchaser for records. When a radio is sold, the only thing a dealer has to look forward to is the solving of the problem of the service. The broadcasting station takes the place of the record business, and the broadcasting is given to the radio owners free.

Here is one of the serious difficulties that is presenting, and has presented. The music merchant should segregate and apply his attention closely to the question of the cost of

selling, and meet the difference in the cost of overhead. The radio manufacturers are pursuing the same course that the talking machine and phonograph manufacturers carried on, and that is creating a demand for the instrument. We have little advertising of a national character that creates a demand for the piano. Pianos now being sold are created through what The Rambler terms a music demand, which means that there is a demand through the music of the country that is going to grow as the children are taught music or hear music through the radio or the teaching in the public schools. Chicago has taken the lead in this, and other cities should follow.

#### The Service Equation

If the music merchant would but take the sales of his pianos and compare them with the sales of the radio, he will find that difference in mark-up presenting a great difference as to the profit and loss phase. The Rambler strongly advises every music merchant to carry radios, but to do the radio business on a close analysis of the cost of selling and then arrive at some ways and means to solve the service problem. This question of service is a thing that has been solved by the automobile, the ice-making machines and other products that are being sold on the instalment plan, through charging for any service that is given after the sale. A manually played piano is sent out and placed in the house and seldom is there any complaints as regards the piano. The reproducing piano has been brought to a point where there is little complaint.

More pianos should be sold, but if thought and energies are centered on the radio the piano will suffer, and this in the face of a greater profit earning ability. Concentrate on the piano. The radio can take care of itself, for the manufacturers are doing the selling, but the music merchant must bring his selling cost to meet the mark up.



#### Handling the Difficult Collection Accounts—An English Viewpoint Recalls the P. T. Starck Method in Collections.

The following book review is clipped from the Piano-maker, published in London, England. It is reprinted here for the reason that it brings forth a point that is interesting to the collection departments of Music Merchants:

#### Hirer's "Habit of Payment"

I have been reading recently a book, entitled "Hire-Purchase Business, Law and Accountancy," by Mr. Keith E. V. Ley, a Public Accountant and Auditor, of Sydney, Australia. It is published in Australia by Messrs. Butterworth & Co., Ltd., of Bell Yard, Temple Bar, London.

The book gives a short sketch only of hire-purchase law, but sets out, in considerable detail, a system of accountancy specially designed for hire-purchase business, with specimen forms of accounts, agreements, letters, etc.

One point in the book which appears to me to be very striking is the author's contention that the period covering the first four instalments payable under a hire-purchase agreement should be considered the "Educational Period," of the hirer. Forms are given of letters to be written to the hirer, with a view to impressing upon him the exact due date of the instalment. The author remarks that these letters will create for the hirer a "Habit of Payment," and that, when about four of them have been written, "the date for payment will have been fixed in the mind of the customer, and following payments will be made promptly." This is one only of numerous useful ideas which can be obtained from the book.

#### The Starck Method

The Rambler does not know how many Music Merchants of this country follow this system of utilizing the first four months to train instalment buyers to meet their payments promptly. It is a well-known fact that P. T. Starck, Sr., and his son carried on this system most successfully. Always did the Starck house have plenty of money, even back in the days of the early beginnings when the days were spent by father and son in selling pianos and the nights in looking after the collections, mailing circulars and endeavoring to bring the illusive piano prospects into the Starck warerooms.

The collection methods of the Starck house were of great interest to The Rambler twenty-five or thirty years ago when the Starck methods were being severely criticised by competitive dealers because it was very evident that the Starck house in Wabash Avenue, Chicago, was making money and had it. There was the basis of the Starck success: **having all the troubles as to collections and re-possession the first four months.** An expert had charge of the first four payments to be collected. If the customers were not prompt in their payments, re-possession was made before the pianos had been damaged.

The average Music Merchant does not do this. He worries along allowing customers to pile up big past due accounts, and generally after one or two years of this kind of worry, the pianos are re-possessed, but they are then second hand instruments.

The dealer who makes his collections the first four months with his risk customers and then takes the pianos in has new instruments instead of second hands with a lot of past due. If the customers are not amenable to promptness during the first four months, the keen collector can discover whether those who are careless as to their meeting their payments are worthy of the credit that is extended them. There may be other piano men in the country that have adopted this system, but if they have not it is well for them to study the method of avoiding past due that is beyond good financial risk.



#### Noise and Noisemakers on the Piano Salesfloor—The Piano Cannot Give Its True Tonal Message if Noises Distort the Sound—A Valuable Sales Hint.

How many Music Merchants throughout the country pay any attention to the annoyance that comes in that lack of suppressing noise that is unnecessary? The Rambler has heard many a salesman playing a piano for a customer while one or two typewriters were banging away and cluttering up the air with strokes that sounded like those the old blacksmith is supposed to have sent forth into the world from under the big oak tree. Here is a little observation upon noise, written by F. R. Low and printed in Power:

#### Cut Out Needless Noise

A golfer making a drive or a putt insists upon quietude. Nobody must speak or move. There must be nothing that will distract his attention, nothing that will detract from the intense concentration that, for a moment, he must impress upon the impact of that club with the ball.

But the same man sits down in his library in the evening to subject his brain to the intricate process of interpreting from the symbols of a printed page, the thoughts of others, weighing and considering them, indexing them and storing them away in the storehouse of memory.

And collaterally the jazz is turned on from the radio, the heavy trolleys pound their flattened wheels under his window, dogs yelp, automobiles fly past with tooting horns or stop with shrieking brakes, and newsboys tear rents in the air with cries of "Whukstry."

As the blaze of approaching head-lights on a narrow road, as the glare of untempered sunlight upon one's writing table, as the reflection of a false light upon a badly hung picture hamper the function of vision, so do distracting noises dazzle the brain and interfere with effective concentration upon the task in hand.

Oblivious as some are able to appear to all this, there is no doubt that the brain functions with more difficulty, and that if it performs its task as well, it does so at an unnecessary expense of nervous energy.

Harold Cox, the economist, writes: "The fact that noise does not produce any visible effect on the human body possibly blinds the general public to the permanent injury done to human nerves by the constant noise to which we are all subject under modern conditions of life."

And Dr. Henry J. Spooner, of London, who has long been active in efforts to suppress preventable noises, speaking of the failure of the health authorities to protect the people from the harmful effect of noise as they do from the foul air, smoke, etc., says: "There is a remarkable similarity in the insidious action of the poison inhaled that causes a gradual depression of the functions of nutrition and secretion and the gradual effect of noise on the nervous system."

An ever-increasing proportion of human activity is becoming mental rather than muscular. Machinery is doing our work. We have more time to think, and it takes more thought and study to keep up with and understand and realize upon the possibilities of modern life.

Let us cut out the unnecessary noise and give the brain a chance.

#### Give the Piano a Chance

It is useless to talk about suppressing the typewriters, for there is an expense that can be avoided by the utilizing of a little brain power and relegating the typewriters into a section of the warerooms where they will not annoy the customer, to say nothing of the damage that is done the tone quality of the piano through the ripples of punctuating noise that comes from a typewriter. While The Rambler is one of the addicts as against wastage in floor space it is far better that there be a little advance made in expenditures if it is necessary to give floor space to the display in rooms that help the piano in sending out its tone messages, and then comes the added relief to the prospective purchaser who is not annoyed and often cruelly punished, if of a nervous disposition, by the unusual distraction of those seemingly small noises that can be avoided.



#### Some Comments on Waste Floor Space, a Problem in Managerial and Sales Efficiency Concerning Not Only Reduction But Also Proper Utilization for Display.

Here is another clipping from the London, Eng., Piano-maker that refers to floor space economy that is worth while. Location, of course, always is desirable. The Rambler has for many months proclaimed the necessity of the Music Merchant holding his rent to 5 per cent. of his gross business; or, better, has been asking the dealers to estimate

(Continued on page 57, preceding)





Howard E. Wurlitzer

Born: September 5, 1871

Died: October 30, 1928

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

## Everett

### *The Everett in Buffalo*

Something is said in another article in this issue that tells things about Centennial Denton, Cottier & Daniels of Buffalo. The keeping of the piano separate from other musical instruments carried by a music house is clearly shown there. The display of the different makes of pianos carries out the idea of distinctive handling of the instruments offered by the old house. Each make of piano that is carried in the line of this house is brought out in a way that shows no effort to cover one with the other. Probably one of the finest displays of Everetts is shown by Centennial Denton, Cottier & Daniels. This lovely piano is given a display that can well be copied by other dealers who represent the Everett. There is no effort, however, to keep the different makes one from the other so that comparisons can not not be made as to tonal values, and this same applies to the case designs. The Everett in this great house is displayed in a way that expresses the experience of the head of the house, and here the Everett stands out as one of the productions this country can be proud of. This is not said in disparagement of the other makes in the Centennial Denton, Cottier & Daniels line. It is an honor for any piano to be taken on by this house of repute and standing, each filling its own niche in the piano world. That the great Buffalo house presents such a fine display of the different styles of the Everett but shows the pride the house has in that make. The Everett displays its own tonal claims to the ear, while the case designs appeal to the eye.—*An Editorial.*



